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BY TERRI MINSKY

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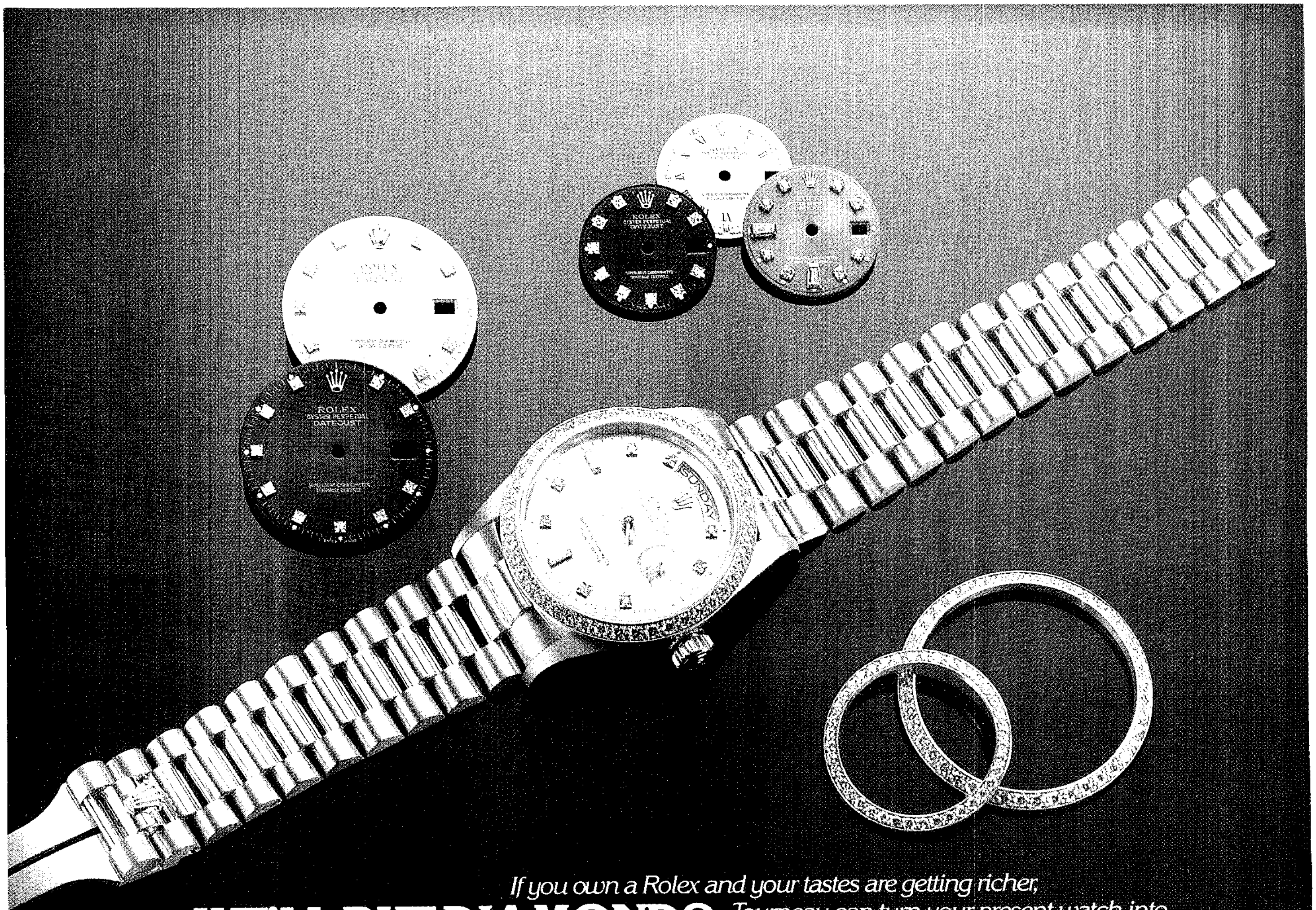

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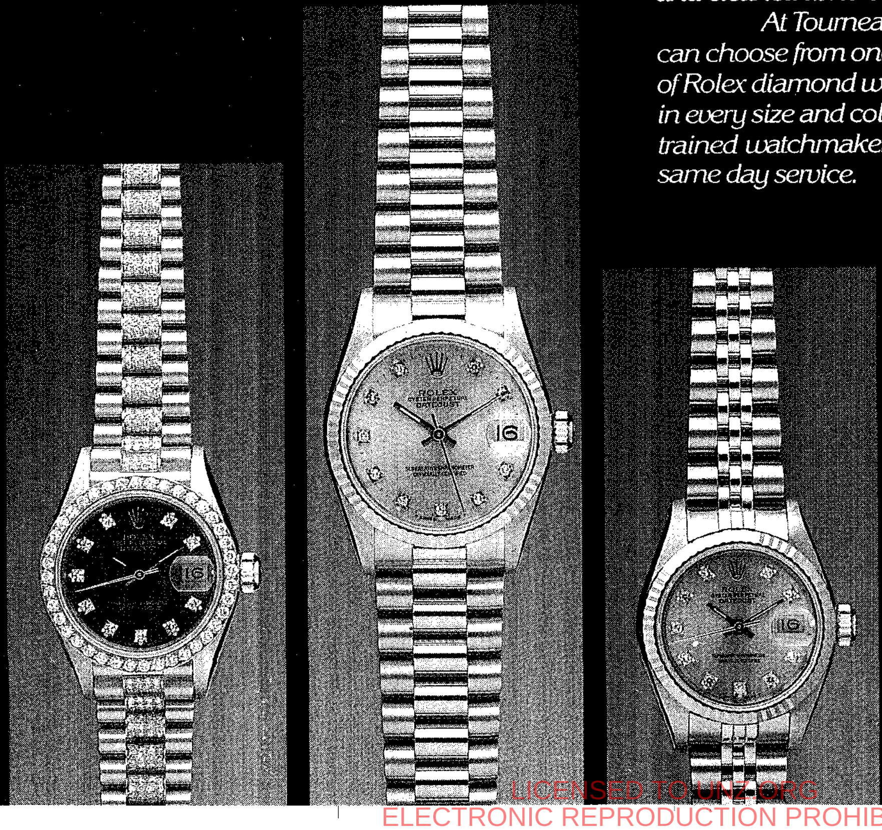

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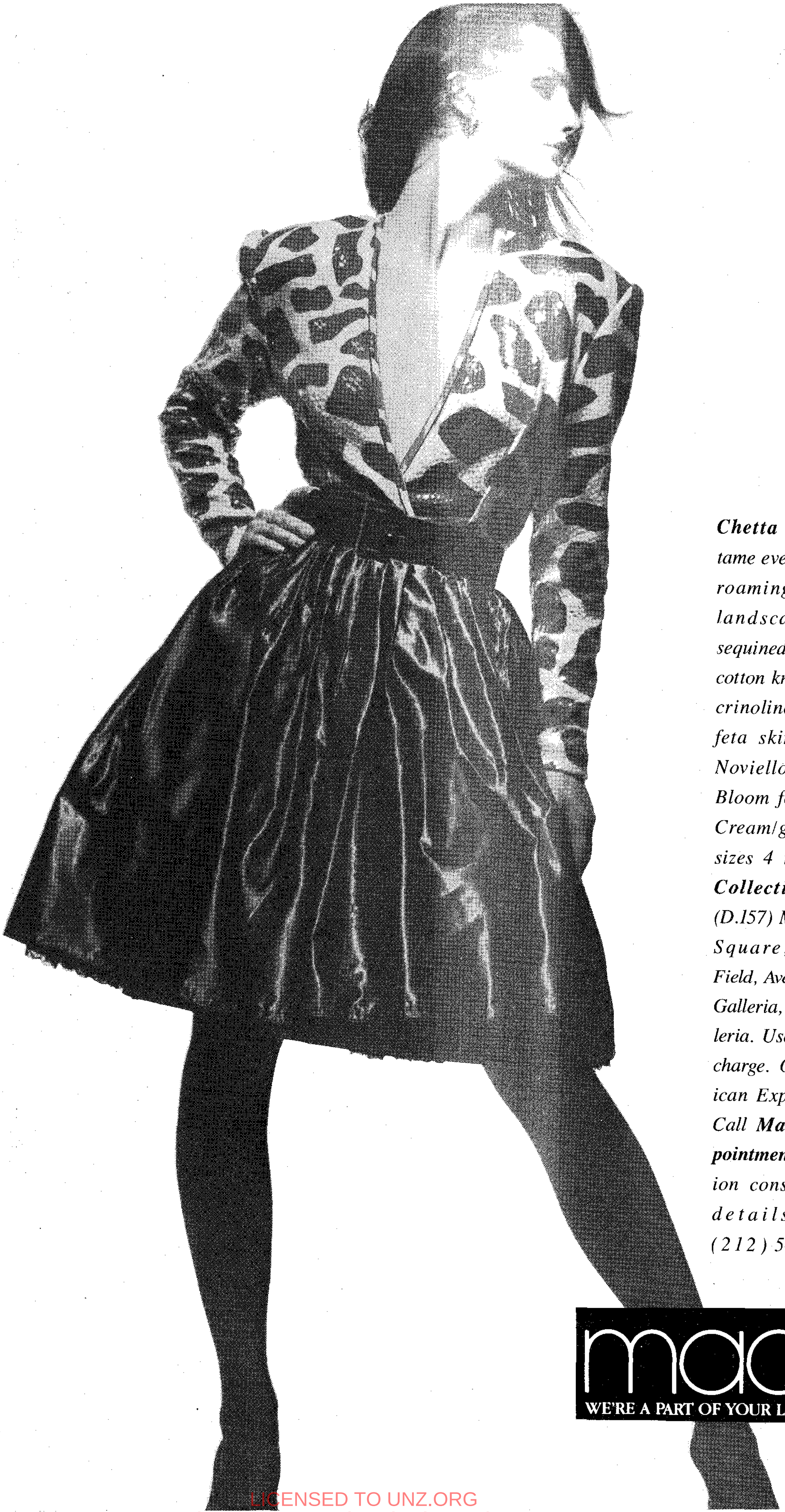

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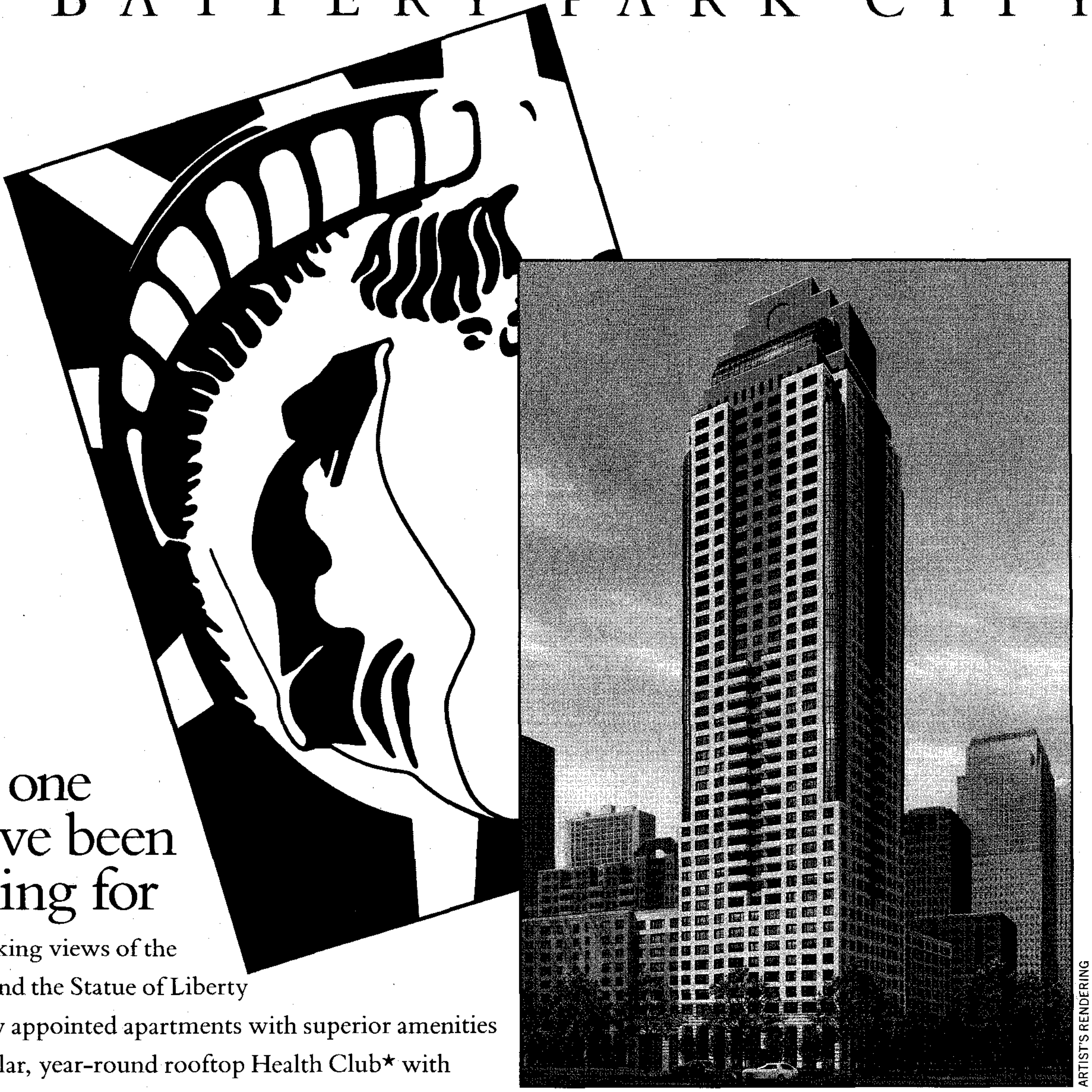

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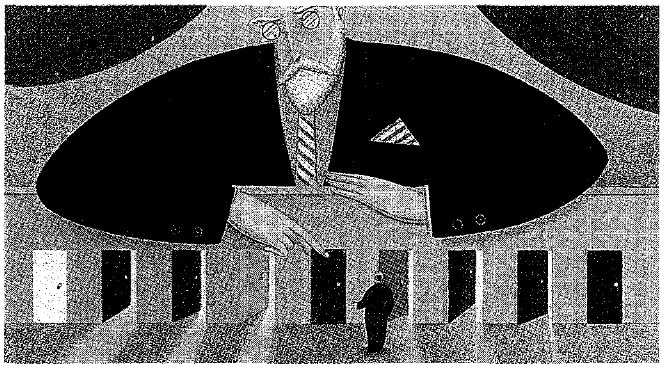
BY TERRI MINSKY



When Max started psychotherapy, in 1977, he was a fledgling photographer who always seemed to get involved with the wrong women. Today he owns a thriving business and has a loving relationship, changes he says are due to his therapy. So why is he still going? For Max, and many others, the hardest part about therapy is neither getting in nor getting through August—it's getting out. And though patients might be bright and articulate in the real world, on the couch they remain anxious and vulnerable. "I think of myself as a car," says one who has been in and out of therapy for the past ten years. "I go in when I need a tune-up."

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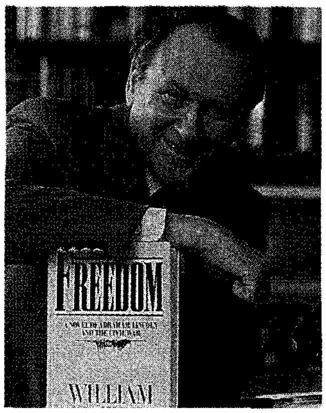
BY LALLY WEYMOUTH



In 1972, Arthur "Punch" Sulzberger hired William Safire as the *Times*'s conservative columnist. That didn't make people at the paper very happy: Safire, a former P.R. man, was just leaving his post as a speechwriter for Nixon. But since then, Safire has become a journalist—and one of the *Times*'s best—winning a Pulitzer Prize along the way. He is also the author of a column on language and several books; his latest is *Freedom,* a Civil War novel. A profile of the man who coined "nattering nabobs of negativism" and lived to tell about it.

48 Strokes of Genius

BY MICHAEL STONE

At eighteen, Steffi Graf has the dominant stroke in women's tennis. The West German player has won 51 of her 52 matches this year—and the world's No. 1 ranking. She should enter the U.S. Open next week as the top women's seed. What makes Graf so tough to beat, in addition to her formidable forehand, is that the more she has on the line—match point, a major tournament, an unbeaten streak—the better she plays. "I like the risks," she says. "If I lose, at least I know I went for my shots."

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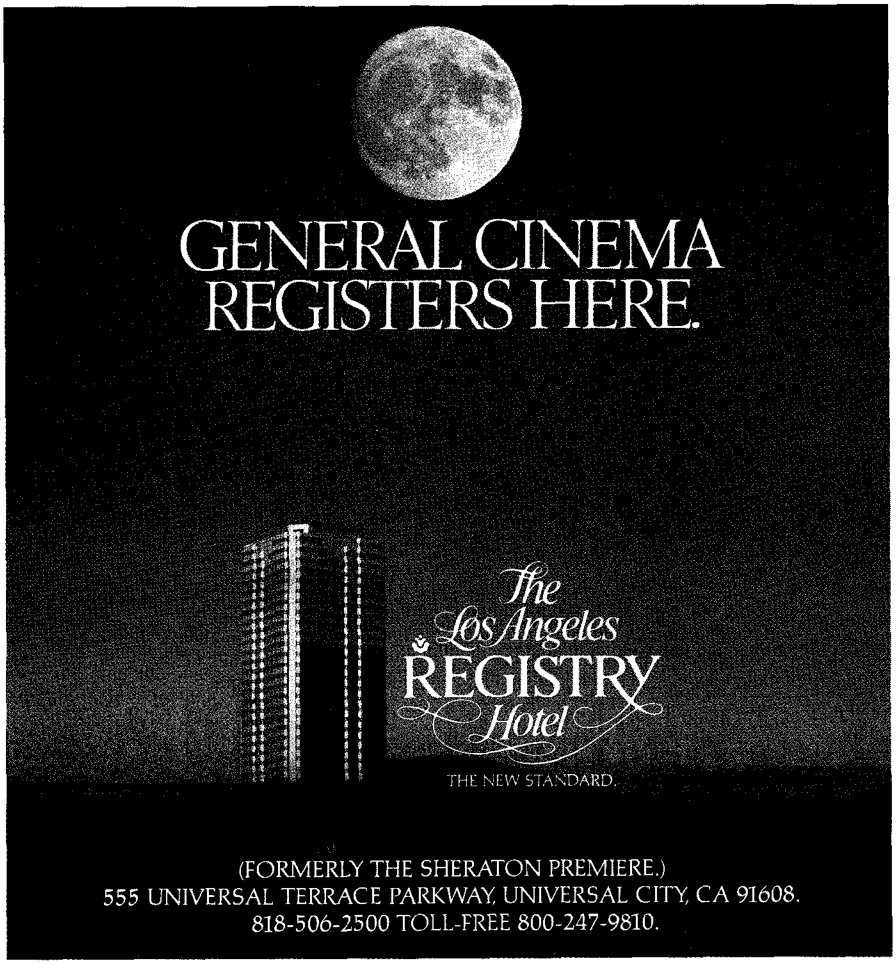

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LETTERS

'Times' Ink

ACCORDING TO "THE *Times* OF FRANKEL" [by Edwin Diamond, August 10], the New York *Times* certainly has ambitious plans for upgrading its printing plants over the next few years.

But the article fails to tell how Max Frankel and other *Times* executives intend to clean up the paper, which I consider the dirtiest anywhere. Surely the *Times* should develop quick-drying ink before deciding whether to print in color.

I figure the paper has cost me hundreds of dollars in dry-cleaning bills over the years because of all the print that was transferred to my clothing. If the *Times* does decide to print in color, it should inform us which colors will be highlighted when, so we can dress accordingly.

Andrew E. Beresky
Manhattan

MAX FRANKEL IS QUOTED AS SAYING that the questionable *Times Magazine* piece by Ruth Liebmann–Rae Lawrence was a "misfire" and "better for a magazine like *Esquire* than for the *Times*." I beg to differ: Neither the subject of the article nor its brand of humor is our cup of tea. Perhaps in the future, Frankel might keep his dubious achievements to himself.

Lee Eisenberg
Editor-in-chief
Esquire
Manhattan

WHEN HE CONTENDS THAT THE NEW YORK *Times*'s business section beats that of the Washington *Post* hands down, Edwin Diamond shows he hasn't been reading the impressive coverage of the Boesky-Levine affair by the *Post*'s David Vise and Steve Coll. With the biggest Wall Street scandal since the Great Depression taking place practically in the *Times*'s backyard, it is surprising that readers have to turn to a Washington paper for top reporting on the story.

Rachel Gorlin
Manhattan

The Real Thing

AS AUTHOR OF *The James Bond Bedside Companion* and vice-president of the James Bond 007 Fan Club, I feel qualified to comment on David Denby's review of *The Living Daylights* ["Movies: Bond Business," August 10].

A lot of people are criticizing Timothy Dalton's Bond as lacking a sense of humor. What they don't realize is that for the first time onscreen, an actor is giving us a *literal* characterization of Bond as he appears in Ian Fleming's novels. In the books, Bond is serious, tough, and ruthless. He suffers remorse, disgust, and doubt about his profession. Yet filmmakers have always given us a Bond who is witty, dapper, and nonchalant. Dalton is giving us the first "purist" version of 007. He even *looks* like Fleming's description of Bond, whereas Sean Connery, George Lazenby, and Roger Moore did not.

I think *The Living Daylights* is the most mature James Bond movie since the sixties and Timothy Dalton's performance is exhilarating.

Raymond Benson
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

Words on the Mount

"HOSPITAL HYPE" [BY BETTY HOLCOMB, August 3] described a Mount Sinai Medical Center that is completely different from the hospital I saw recently when I gave birth to my son.

I *never* saw any member of the Clean Team. However, I did see many cockroaches and dirty, bloodstained floors in the maternity ward. I was appalled that the staff did not wash the bed next to mine when it was vacated; they merely changed the linens. Throughout my brief stay, workmen banged incessantly on the walls outside the nursery, spreading dust throughout the rooms and corridors of the maternity ward.

Holcomb was completely taken in by the Mount Sinai marketing department. Perhaps reporters should speak to the patients instead of to a hired public-relations person.

Marci Ross
Manhattan

IN MY INTERVIEW WITH BETTY HOLCOMB I stated that the "practice of medicine is changing, and if a young doctor is going to survive, he must become more acquainted with the business of medicine as well as the science of medicine. However, the key to a successful medical practice is still quality care." Holcomb took my words out of context and quoted me as saying "medicine is a business." This was obviously not the intent of my words. I repeatedly stressed that a marketing practice is secondary, since the care delivered must be of a high caliber if the practice is to survive. Although I choose to market my laser-surgery practice, I feel that I am dispensing quality care to my patients, and that is the bottom line.

Stephen E. Goldstone, M.D.
Manhattan

Correction

Because of a printer's error, the model on the cover of "Fall Fashion" ["Hot and Short," by Wendy Goodman, August 24] was misidentified in some issues. She is Ashley Richardson of Ford.

FALL FASHION
HOT AND SHORT • BY WENDY GOODMAN
NEW YORK

Readers Unlimited

IT WAS INTERESTING TO LEARN THAT some of New York's most prominent citizens are involved in reading groups ["Club Lit," by Ellen Hopkins, July 20].

New York's readers might want to know that there are similar groups sponsored by the New York Public Library. Discussions are conducted by leaders trained at the library and are held at various branches, often during lunchtime or after work.

There is no fee to join; the only requirement is a commitment to read the selected books. These range from classic to contemporary and include plays, poetry, fiction, and nonfiction. For more information, call the Office of Adult Services at 340-0912 or 340-0913.

Donald Walker
Associate director
Branch Program and Services
Manhattan

Social Graces

I HAVE WORKED WITH MAYOR KOCH FOR the past ten years. I, too, received a letter of thanks for my efforts on the budget, along with a handwritten note to my wife, Marguerite ["Intelligencer: Koch Cozies Up to City Council," by Jeanie Kasindorf, July 13]. Koch would have no trouble recognizing her, as they have met on many social occasions. It is unfortunate that a nice gesture was reported in such a negative fashion.

The mayor *has* had his problems, but I can attest that he is honest, hardworking, and dedicated. He brought a great spirit back to our city when it was on the verge of bankruptcy and President Ford was quoted as telling the city to "drop dead."

Jerry L. Crispino
Councilman
Manhattan

NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

CUOMO'S HOSPITAL BILL...*TIMES* TIZZY...SWIMMING TO COLUMBIA...I, RUDY

CUOMO MAY FACE FIRST OVERRIDE

Governor Cuomo—who spent last spring battling state legislators over the ethics bill—may have to go to the mat with the lawmakers again. An Albany source says that two upstate legislators are trying to round up votes to override Cuomo's recent veto of a hospital bill. If they succeed, it would be the first time the Legislature has overridden a veto in the governor's four years and eight months in office.

The source says that State Senator Tarky Lombardi and Assemblyman James Tallon are leading the campaign. The bill, which the governor vetoed two weeks ago, would revise the way hospitals are reimbursed by insurance companies and the government.

"Cuomo may head them off. He is meeting with health-industry officials to try and work out a compromise bill," the source says. "After the ethics debacle, he wants to keep peace with the Legislature."

Lombardi didn't return calls. Tallon says, "I'm simply trying to get information to the legislators. It's too early in the game to count votes, but certainly an override is a possibility."

GRAY WRITES SCRIPT ON CENTRAL AMERICA

Swimming to Cambodia star Spalding Gray is close to signing a deal with Columbia Pictures chairman David Puttnam for an original screenplay set in Central America. The actor's agent, Suzanne Gluck, refused to comment on the project, but a source close to Gray says that his first feature film won't be another one-man show.

"Spalding is writing it with *Swimming* producer Renee Shafransky and hasn't decided whether or not he will star in the movie," the source says. "They were in Nicaragua last week to do research for the screenplay. The film will use Central America as the setting for Gray's black humor and social satire."

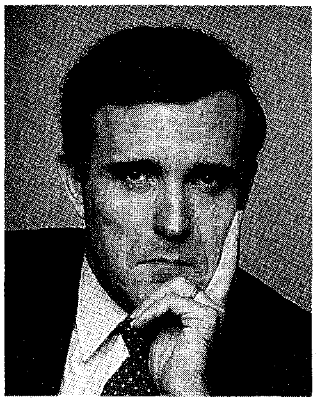
EX-*NEW YORKERS* MULL NEW MAGAZINE

Jonathan Schell and former "Talk of the Town" writer Bill McKibben, who both left *The New Yorker* after William Shawn retired last January, have teamed up to try to launch a new magazine. The working title: *The Turn of the Century*. Sources familiar with the project say that Schell, who wrote *The Fate of the Earth,* wants to run "eschatological articles" about life around the year 2000. The writers have talked to *National Lampoon* co-founder Henry Beard and at least one other investor about backing the magazine.

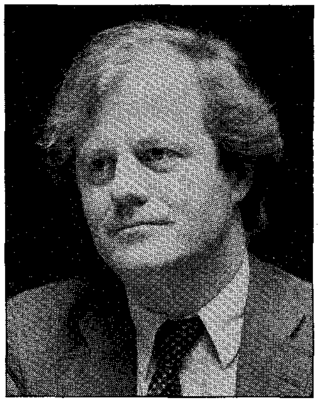
McKibben could not be reached for comment. Schell, who acknowledges having "chatted" with Beard about the project, says, "I'd like it to happen, but that's a very far cry from it actually happening. If we decide to do it, it won't be until next spring."

GIULIANI DECIDES TO COOPERATE

I, Koch authors Dan Collins and Mike Goodwin are taking on Rudolph Giuliani. Collins and Goodwin, who collaborated on the book about the mayor with *Daily News* city editor Arthur Browne, have managed to get Giuliani to agree to cooperate on a book about the crime-fighting U.S. Attorney. Collins says the book will be a behind-the-scenes look at the U.S. Attorney's office and Giuliani's high-



RUDOLPH GIULIANI



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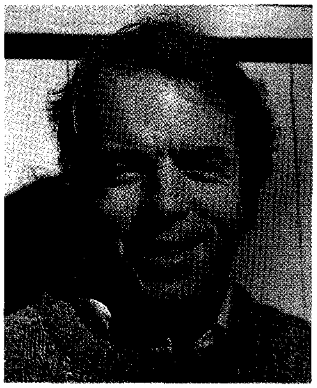

SPALDING GRAY

TROUBLE ON THE METRO DESK

New York *Times* metropolitan-desk reporters have gone to managing editor Arthur Gelb to complain that their editors "don't know how to negotiate space on the front page for city stories." In a series of closed-door meetings with Gelb and assistant managing editor John Lee, the angry reporters told them that metro editor John Darnton "has been away too much this summer" and that Darnton's deputies, Holcomb Noble and Brent Staples, "don't have enough experience with metro news."

"Since Frankel took over, he's invited some reporters to sit in on the daily meetings," says one *Times* source. "The reporters discovered that Noble and Staples bungled it when they were pitching our stories because they weren't familiar enough with the story and the city to answer the questions Frankel or Gelb would fire at them."

But Noble says that he and Staples fight aggressively for front-page space. "We don't have vast metro experience," he says, "but I think the section is benefiting from a fresh eye."

CONTRIBUTING EDITOR: PEG TYRE

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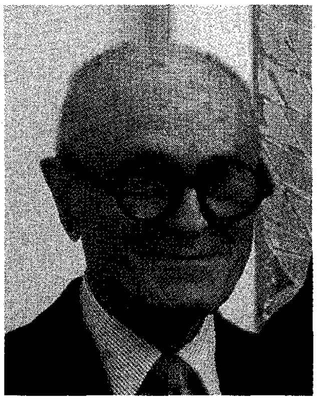
JAILHOUSE DOCK...CAST-IRON PROTECTION...IVY-LEAGUE DRESSING...TIME INC. DIVE

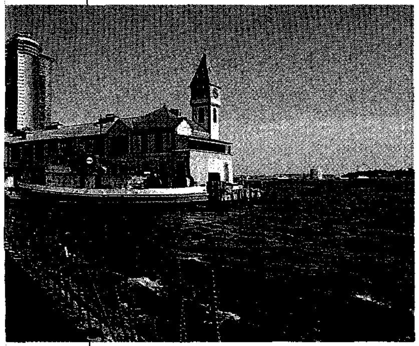


PHILIP JOHNSON

profile cases. It will be published by Bantam.

Giuliani has long spurned offers to tell his story. Did political ambition change his mind? "No," he says. "I was relieved to hear it wouldn't come out until 1988, because I knew it would raise that kind of speculation."

LANDMARK BERTH FOR JAIL BOAT



PIER A

The city has come up with a new plan for its floating jail. Correction Commissioner Richard Koehler wants to dock the converted troop carrier near a historic clock tower on Pier A at the edge of Battery Park, according to a City Hall source. The tower was built in 1885 and was given landmark status in 1977.

The boat, which carried British soldiers during the Falklands war, will house up to 396 prisoners. The city is spending $19 million to lease the boat for five years in an effort to ease the conditions in overcrowded jails.

"We're trying to find a dock in Manhattan that has facilities for the boat and room to expand the jail," said Correction Department spokeswoman Ruby Ryles, "but we won't be ready to announce our decision for about a week."

RESTAURANT NOTES FROM ALL OVER

Caffè Roma, the West 18th Street restaurant that was the hangout for the fashion crowd last summer, has filed for bankruptcy reorganization. Co-owner Reto Cantone, who opened the Italian restaurant in March 1986, says that over $1 million in construction costs and $10,000 a month in rent created his cash-flow problem. "It's difficult to hold on to the glitter set. They aren't a faithful clientele," says Cantone. "We had a chic and trendy image, and that worked against us. Now we have improved our food and service, and with any luck, we are on our way to becoming a tradition." . . .

Jimmy Chin, the former manager of Auntie Yuan, has opened his own restaurant and hired away eight Auntie Yuan employees, including two chefs, three captains, and three waiters. Chin says his restaurant, named Chin Chin, on East 49th Street, is serving the kind of nouvelle Chinese food that Auntie Yuan made famous. "I hired the staff for Yuan," said Chin, "so when the new owners of Yuan and I parted ways, the staff decided to go with me."

CAFFÈ ROMA MATCHBOX

PREP ALERT FOR EAST 57TH STREET

Louis, Boston may be coming to New York. A city real-estate source says the upscale clothing store that has dressed almost four generations of Harvard men is about to sign a lease for a 20,000-square-foot shop in a new office building on the corner of 57th Street and Lexington Avenue.

The store, which would compete directly with Paul Stuart, would occupy the first three floors of the tower, being built by Madison Equities. It is the same building that will house the Place des Antiquaires, a 50,000-square-foot antiques center, as well as Harry Cipriani's new restaurant.

Larry Delicata, a Louis, Boston vice-president, says, "We don't want to talk about our plans before we sign the lease, but it's a very good possibility."

JOHNSON'S CAST-IRON PLEA

Architect Philip Johnson is campaigning to save a historic cast-iron building on Maiden Lane that Teddy Roosevelt's grandfather, Cornelius Van Schaack Roosevelt, used as a warehouse. The four-story building, the last cast-iron structure in the financial district, is owned by a partnership headed by developer Bruce Ratner and Jerome Kessler.

Johnson has sent a letter to Landmarks Preservation Commission chairman Gene Norman asking him to give landmark protection to the building, at 90 Maiden Lane. The building was originally a redbrick warehouse that stored fine imported plate glass. In 1872, Teddy Roosevelt's uncle, James Alfred Roosevelt, turned it into a bank and commissioned architect Charles Wright to design its state-of-the-art cast-iron façade.

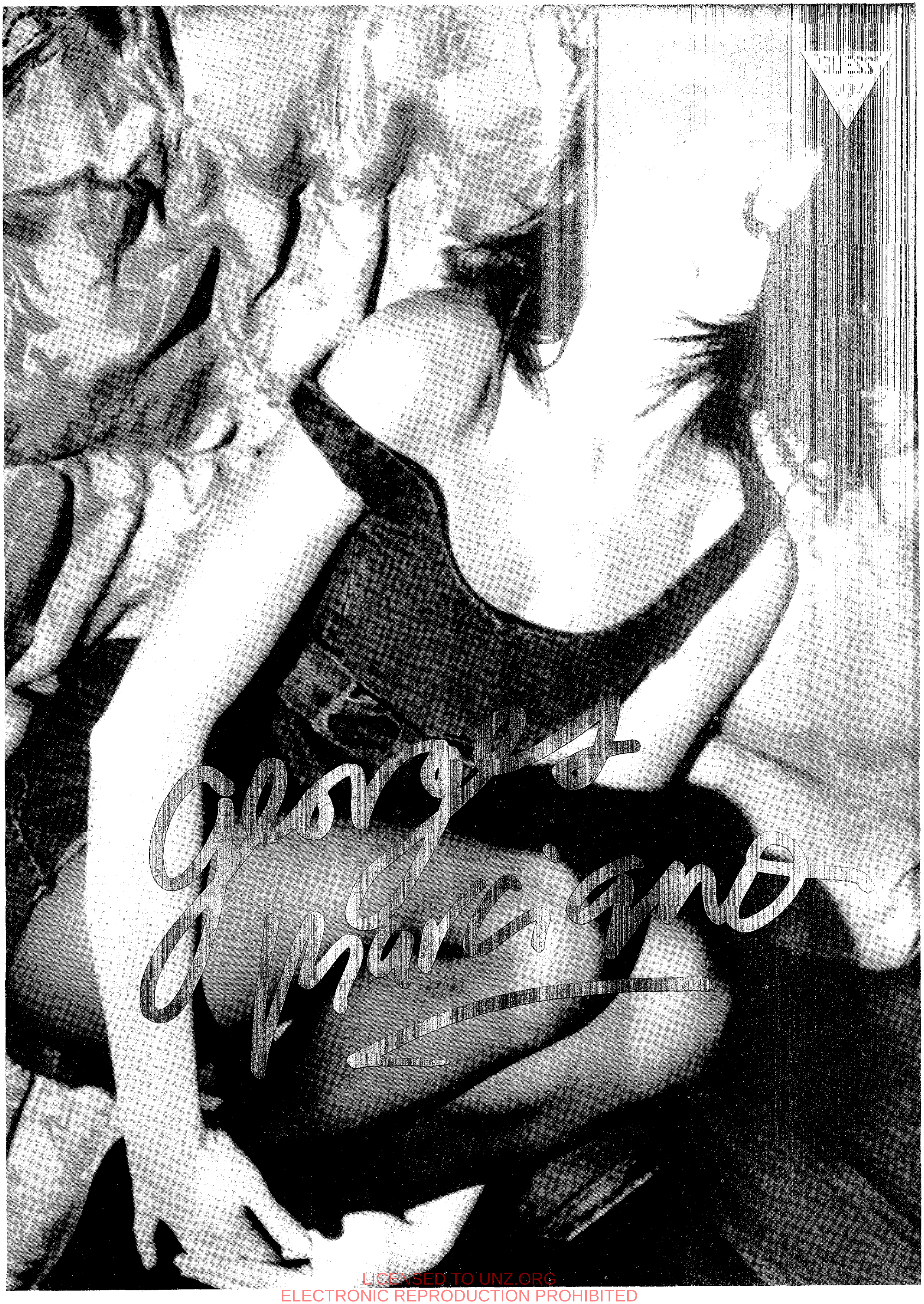
"John Burgee and I have used the cast-iron look in Dallas and are using it on a façade in England," says Johnson. "Cast iron is a style of architecture that I look back on with fondness and one that should be preserved."

Says Norman, "We're interested in the building, but we have to do more research before we can move to protect it."

FOOD FOR THOUGHT AT TIME INC.

Time Inc.'s new corporate chiefs have asked their employees to suggest names for an upscale cafeteria that is going to be built in the Time & Life Building. The one favored by those clever Time Inc.-ers? The name of the book about the company's embarrassing $47-million *TV-Cable Week* debacle: the Fanciest Dive.

Photograph, center, Erica Lansner/Photoreporters.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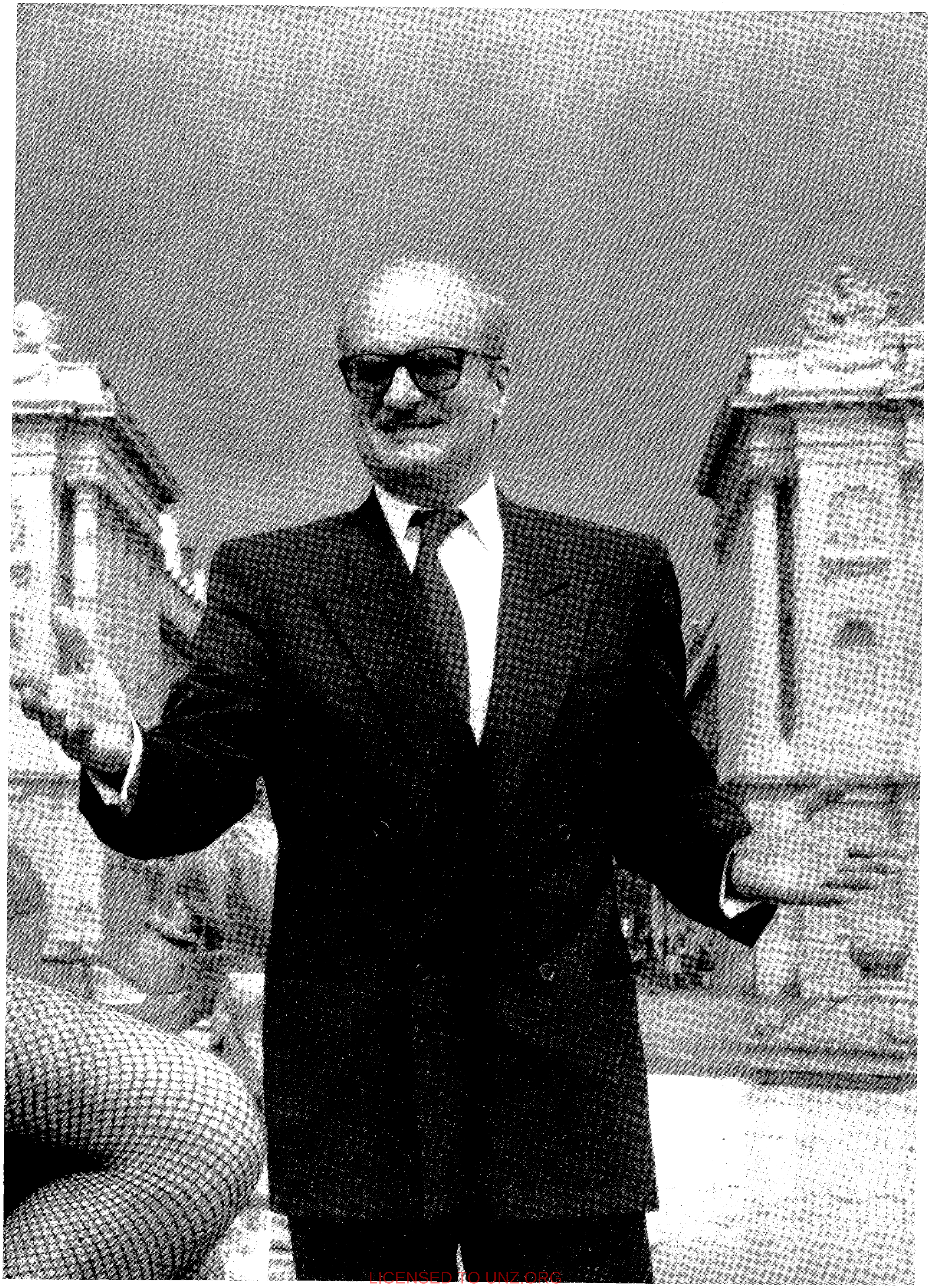

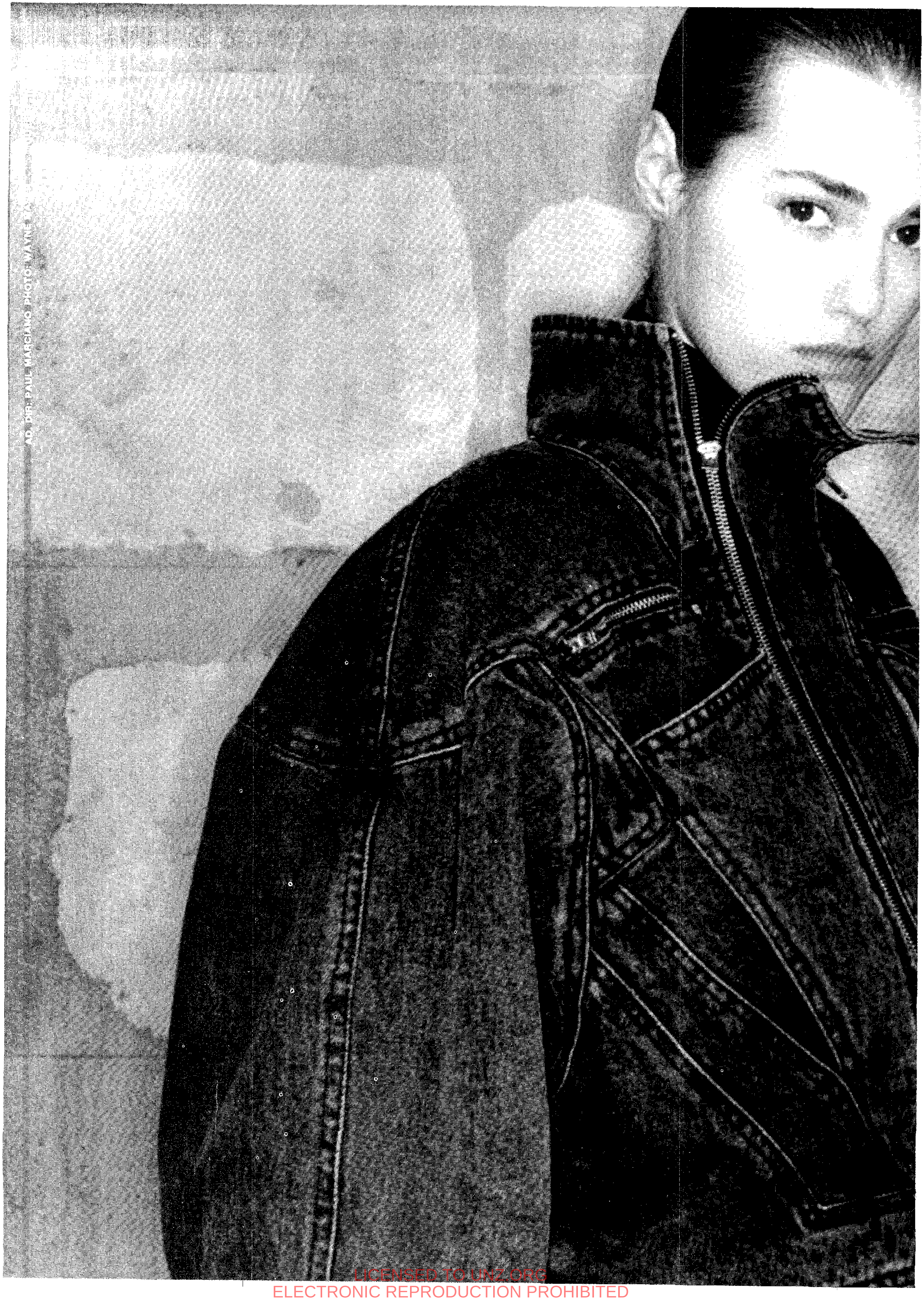

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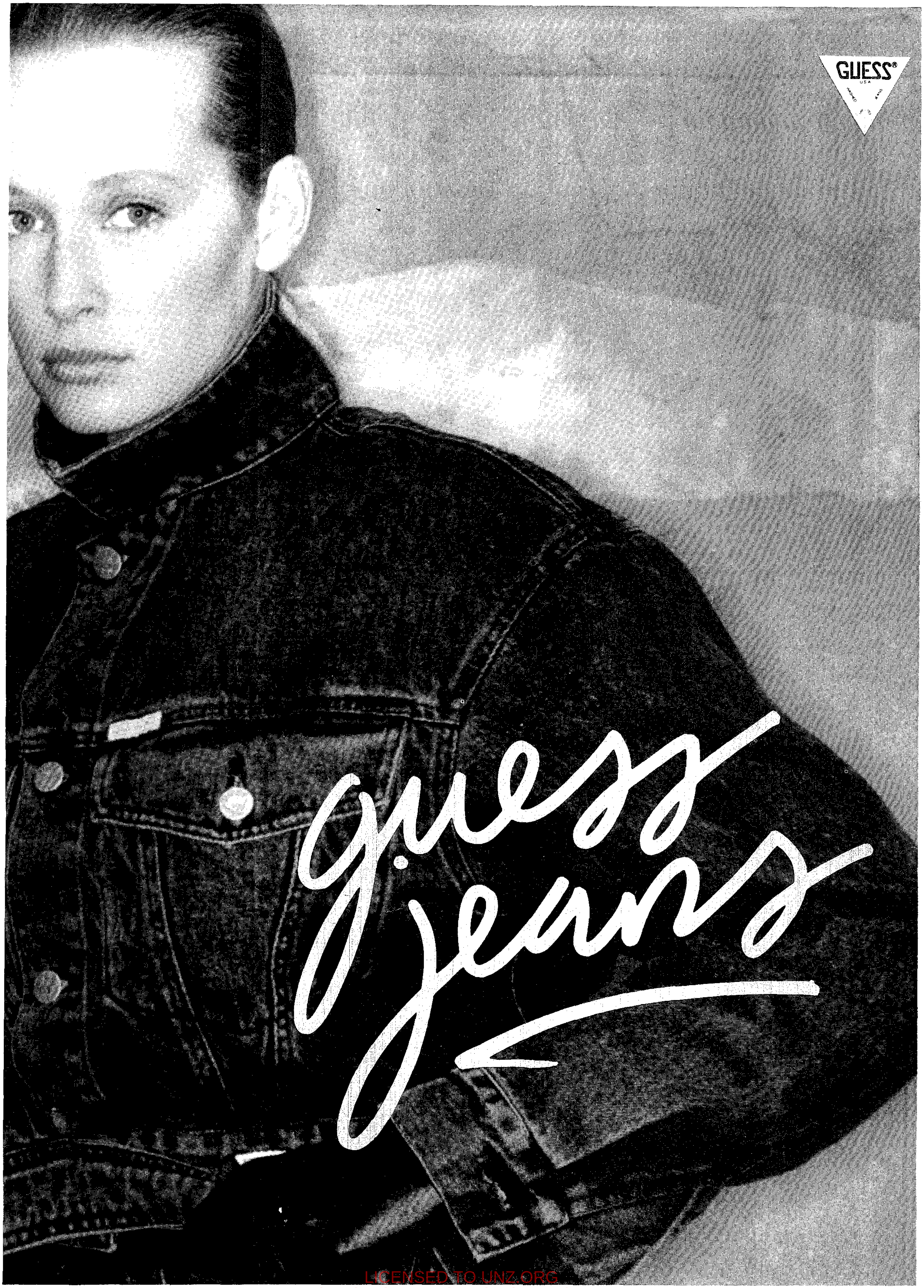
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THEY'RE BACK

RESISTANCE
E WH
WAS

TARGETS: *A sixties protest, Bork (top), Ortega.*

STIRRINGS ON THE LEFT

THE SIXTIES ARE BACK, THE MERCHANDISERS say. Miniskirts are in again. *Sgt. Pepper* returns on compact disc. Bob Dylan, by now the Harold Stassen of rock, fills concert halls across the country, accompanied by a geriatric remnant called the Grateful Dead. Be-ins are back, too: Last week, a small army of soporific mystics gathered in Central Park and elsewhere, humming and brandishing crystals, celebrating the dawn of yet another New Age—an event more nostalgic than premonitory. If there's been a harmonic convergence of anything this summer, it's been memories.

In that regard, there is evidence that another sixties relic, the political left, seems to be stirring again, too. Several weeks ago, more than a thousand grassroots activists gathered in an airport motel near Chicago under the aegis of Citizen Action, an organization that has grown remarkably during the Reagan years and now claims 1.5 million dues-paying members. Many of its leaders are veterans of the anti-war and civil-rights movements who've spent the last ten years licking their wounds, organizing campaigns against things like local utility-rate hikes and toxic-waste dumps; in Chicago, however, they seemed to be edging back toward center stage—the focus was on national issues once more, especially hot ones like Central America and the nomination of Robert Bork for the Supreme Court. The organization's clout was underlined by the fact that six of the eight Democratic candidates for president—plus Ted Kennedy—flew in to pay homage.

The airport motel was the part I liked best. In the sixties, this sort of meeting would have been held on a college campus and the candidates subjected to free-form vitriol and derision. In 1987, the audience was enthusiastic, and the locale was not just convenient for the politicians but also charmingly modest—one imagines cheap-art auctions and positive-thinking seminars at an airport motel, not *Reds* (well, pinks, progressives, secular humanists; choose your euphemism). An airport motel is a non-judgmental venue, pragmatic, egalitarian, populist—just what the latest incarnation of the left would like us to believe it favors.

"We're less sure of ourselves," says Ann Lewis, who recently resigned as the national director of Americans for Democratic Action to become an independent political consultant. "In the sixties, we knew Vietnam was wrong and they didn't, so we assumed we knew everything. But a lot of issues were more complicated than we thought."

In fact, left-liberals (or whatever you want to call them) were almost entirely discredited by the late seventies. Their message seemed nonstop bad news: America was a disaster—racist, sexist, imperialistic, the seat of evil in the world, or so it sounded. This was not only arrogant, depressing, and wrong; it was also a good way to alienate anyone vaguely middle-class and normal. By contrast, the conservatives offered affability (Ronald Reagan), optimism, strength, and order. "They offered a coherent program while we were stumbling around," says Lewis. "Now they're stumbling around and the question is, What are we going to offer?"

Good question. The temptation is to answer, Not much. But the history of this country has been a progressive march interrupted by occasional conservative reassessments, and logic dictates that the march is bound to resume. There are also indications this time that the left is truly chastened—the worldwide failure of socialism is hard to ignore—and perhaps inclined more toward compassion than confrontation, a posture that has always been its most attractive.

Lewis and others take heart from the success of the grass-roots organizers who met in Chicago. "We went through a dark period, no question about it," says Ira Arlook, co-director of Citizen Action. "But we never really went away." He and his colleagues went back to basics—their models were community organizer Saul Alinsky and the early labor leaders, like John L. Lewis. They focused on immediate local issues, then extrapolated—building their organization out from the neighborhoods to cities, then statewide, and finally to a national coalition. "This is a bottom-up movement," says Lewis, "and it is finally reaching Washington."

"The left is back. I began to notice it about a year or so ago," says Brent Bozell, president of NCPAC (the National Conservative Political Action Committee). "We're still ahead of them in most things, but they are beating us badly when it comes to grass-roots organizing. And they do seem to be catching up in technology, the marketing and direct-mail stuff we started in the 1980 campaign, when they were pretty dormant. But, yeah, they're back—some of them are even calling themselves liberals again."

There *does* seem to be a flurry of new life among the usual suspects—the traditional liberal lobbying groups—in anticipation of the big legislative battles this fall over *contra* aid and the Bork nomination.

"The right-wing groups have been doing it for years," says Rosa DeLauro, the director of Countdown '87, an umbrella group (including, significantly, Citizen Action) fighting against *contra* aid. "The difference is that they're selling a minority opinion and we're mobilizing popular support. Every poll says the American people agree with us." DeLauro's group is planning to spend $1 million on the campaign, a fraction of the NCPAC effort.

"I'm not too concerned about the pro-Sandinista folks," Brent Bozell says. "But

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into the dark library. I pushed the handle and the door
wung open. Slowly I advanced into the gloom, and the
he was, swinging his fists at me. I ducked and grabbe
is tie. It was a tie I recognized, John Weitz, just like
ne Fiona had given to me. How strange... But there wa

they do have a few assets, some goofball Hollywood types that'll do ads for them." (DeLauro couldn't imagine whom Bozell was talking about, but she did say that concerts were being planned to raise funds—with such goofball folk-rock types as Don Henley, Bonnie Raitt, Joan Baez, and Peter, Paul, and Mary.)

Of course, there may not *be* a vote on *contra* aid this year if the peace breaks out in Central America, but no one—not even the conservatives who think Reagan is selling out the *contras*—really believes that it will. "We have, shall we say, a healthy skepticism about the administration's intentions," says DeLauro. Some skepticism about Daniel Ortega's intentions might also be in order, but no matter: "This looks like just another Reagan attempt to get us past a vote."

One thing is clear: If the negotiations do fail, this will be the most important vote ever taken on the *contra* issue. Congress has caught flak all summer for its on-again, off-again support of the Nicaraguan resistance; a definitive statement seems right, and both sides are likely to demand one. I suspect that, having offered "peace" (but not really), the administration will be perceived as having a stronger case this time around when the Sandinistas don't play ball (and agree not to be Marxist-Leninists); under such circumstances, a vote against aid will be difficult for a red-blooded, fence-sitting American politician to make, despite popular opinion.

The Bork nomination is likely to make *contra* aid seem tame by comparison. It is already perceived by both sides as Armageddon. Ironically, the nomination will probably reach the floor of the Senate in mid-October (after several weeks of hearings in Joe Biden's Senate Judiciary Committee), just about the same time as a vote on *contra* aid, which it may well force onto a back burner.

"It is going to be the most important battle we've ever been part of," says Ralph Neas, of the Leadership Conference on Civil Rights, which is coordinating the enormous anti-Bork campaign. Already 80 or so left-liberal organizations have joined the steering committee; the eventual total is likely to surpass 200. "We've coordinated other campaigns and had good success," says Neas. "But this cuts across such a broad spectrum—it will surely be the biggest and broadest coalition ever assembled."

Right now, it seems the Bork nomination will come down to a very few votes on the Senate floor. The anticipation is that Bork himself will prove a charming witness, "like North but without the medals—a wonderful dinner companion, but a lousy judge," says one liberal activist. If that's the case and the senators on the Judiciary Committee freeze (as those on the Iran-*contra* committee did after North's onslaught), the liberal coalition's best hope may be a filibuster, a tactic that might block Bork but will undoubtedly be seen as unfair and hurt the Democrats' election chances in 1988.

So neither of the great liberal crusades this fall seems a sure thing. But what if both were? What if the *contras* and Bork were decisively stopped cold? Would that mean anything? "You mean, would the pendulum be swinging our way?" says Tom Belford, a former Carter staffer who has worked in a variety of liberal causes and is something of an iconoclast. "I don't think so. I don't believe in this pendulum business, anyway. Every study I've read seems to indicate that there are maybe 5 million activists on our side and 5 million on their side. The American people are in the middle, which is a good thing. When we make fools of ourselves, the public goes the other way, and vice versa—but the essential values stay the same. Truthfully, when you ask about the vitality of the left, I start thinking about leadership . . . and come up blank. Who *are* the leaders nowadays, anyway?"

This is something the liberal community says is a sign of strength: No leaders means the movement is truly grass-roots and egalitarian. What nonsense. "You know what?" says one liberal, who asked not to be named. "I think it's hard to develop charismatic leaders when you are fighting a rearguard action. If this were truly a vital movement, we'd be *for* something. But our top priorities seem to be against: against *contra* aid, against Bork."

In an odd way, the eighties left resembles the Republican party of the thirties, which fought an often successful rearguard action against Franklin Roosevelt's New Deal. Both favored an essentially isolationist foreign policy; both stood as the defender of the social status quo (which is quite the opposite today of what it was in the thirties: abortion, affirmative action, the various restraints on police search and arrest—all of which would be threatened with Bork on the court).

Liberals will argue that they have an agenda for the future—there are issues that are constantly raised: day care, job retraining, universal health insurance. But the rearguard battles seem more dramatic, important, and possible to win. "It's hard to address the more subtle things, but they do exist," says Citizen Action's Ira Arlook. "People feel really isolated now. They're hard-pressed and scared. Two salaries don't go as far as one used to. The idea of *community* is very important to them." That's a nice message, but it lacks a salesman. In the past, the liberal agenda has been sold by moderate pragmatists like Franklin Roosevelt and Lyndon Johnson, whom the left despised. No doubt, it will be the same in 1988, or whenever the tide does turn. The left anxiously awaits its betrayal. ■

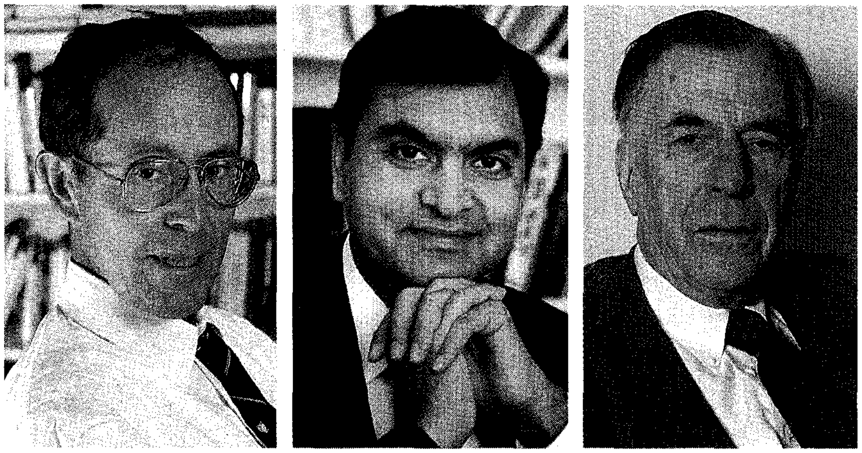
The Bottom Line/John Crudele

THE DOOM MERCHANTS

GET OUT YOUR PARACHUTES

AT THE WALDENBOOKS STORE AROUND the corner from the New York Stock Exchange, one of the most popular hardcover sellers in recent months has been *The Great Depression of 1990,* a gloomy prophecy of economic doom that counsels people to prepare themselves by keeping one third of their assets locked safely in their homes.

Pretty sobering stuff for Wall Street to be reading in the midst of this stock-market boom. But a growing segment of the financial community has become very uneasy with its own success. Five years into the Great Bull Market of the eighties, there is a fear that one day, without warning, it will all end. As one professional trader puts it, the attitude is "Get your parachute ready."



DOOMSTERS: *Alfred Malabre, Ravi Batra, and John Kenneth Galbraith.*

No rip cords have been pulled. Quite the contrary: Professional and amateur investors alike have been leaping headfirst into the stock market and are being rewarded nearly every day as new records are set. (The Dow Jones Industrial Average, for instance, surpassed 2,700 last Monday; it stood at just 776.92 when the upturn began in August 1982.)

The market has been so good, in fact, that many investors now think it's a surefire way to make money. That attitude, some pros believe, might mean it's the beginning of the end. Stock prices have been helped recently by better corporate earnings and by the fact that investors can't figure out what else to do with their money. But Wall Street has been ignoring troubling developments, including increased tension in the Middle East, rising inflation, higher interest rates, and uncertainty in Washington.

"There is a sense of complacency," says Jon Groveman, the head of equity trading at Ladenburg, Thalmann & Company. "It's being taken for granted that the market is going higher. I don't think this is healthy. I think we are in the speculative bubble stage."

Bubbles, of course, are made to burst. Wall Streeters are ready to cut and run, but can small investors get out as quickly?

"Things have been so good, you develop a twitch. You start looking for trouble," says Greg Smith, chief investment strategist at Prudential-Bache Securities.

A pessimist doesn't have to look far these days. Magazines, newspapers, and books are packed with fatalistic prognostications, and more and more parallels are being drawn with the stock-market crash of 1929. *The Great Depression of 1990,* written by Southern Methodist University economics professor Ravi Batra, is the most popular of the books, recently reaching No. 3 on the New York *Times* nonfiction best-seller list.

Batra, a strict believer in economic cycles, argues that after a 60-year respite, the next disastrous stage is close at hand. The root of the problem, he contends, is the fact that wealth is being concentrated in too few hands: About 35 percent of the nation's assets are held by one percent of American households.

The rich are taking bigger-than-usual risks in their investments; the middle and lower classes are being forced to borrow more heavily. This borrowing will eventually put pressure on the banking system and the economy, causing a depression that will last seven years, Batra prophesies.

"This means that at the end of 1989 or in the first half of 1990, the stock market will crash," Batra writes. His survival advice: Start saving more money (a family of four will need $44,000 to outlast the worst four years), stop borrowing, stay away from real-estate investments, and sell "all stocks and stock-related assets" after the middle of 1989.

Batra may be too radical for many people. But John Kenneth Galbraith, the Harvard University economist who was an adviser to President Kennedy, also sees similarities to the 1929 crash; indeed, his article in *The Atlantic* last January was titled "The 1929 Parallel."

"The market at this stage," he wrote, "is inherently unstable. At some point something—no one can ever know when or quite what—will trigger a decision by some to get out. The initial fall will persuade others that the time has come, and then yet others, and then the greater fall will come."

When Galbraith's piece was published, the Dow was around 2,100. How does he feel today, with the Dow 600 points higher? Convinced that the reversal will take place, although, he warns, "nobody should try to predict when the end will come."

What about those who say that market reforms have made Wall Street immune to catastrophic drops? "Every new generation believes it has a fix on the future that is unique," says Galbraith. "It was true in the 1920s. The Wall Street memory is only five or ten years."

Others are also offering somber predictions. *Beyond Our Means,* a recent book by Alfred L. Malabre Jr., the economics editor of the *Wall Street Journal,* predicts an economic recession, perhaps before President Reagan leaves office: "Because of the rigidities and excesses that have built up over the postwar era and that now permeate our economy, the next recession will quickly deepen."

Reckless borrowing by the government, businesses, and individuals, Malabre argues, will be largely responsible for the severity of the next recession. The result of these excesses, he predicts, will be double-digit unemployment. Banks will start having more troubles, the federal budget deficit will worsen, and the government will exert tighter control over markets.

John Slade, a managing director of Bear, Stearns & Company, who started working on Wall Street in the 1930s, has heard all the dire forecasts—and doesn't believe them. "I'm not concerned at all," says Slade, who's had an opportunity to see the market in action during a depression.

Slade thinks today's increased liquidity,

Photographs: left, John S. Abbott; center, Nuri Vallbona; right, Robert Maass/Photoreporters.

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FRAGRANCE FOR MEN

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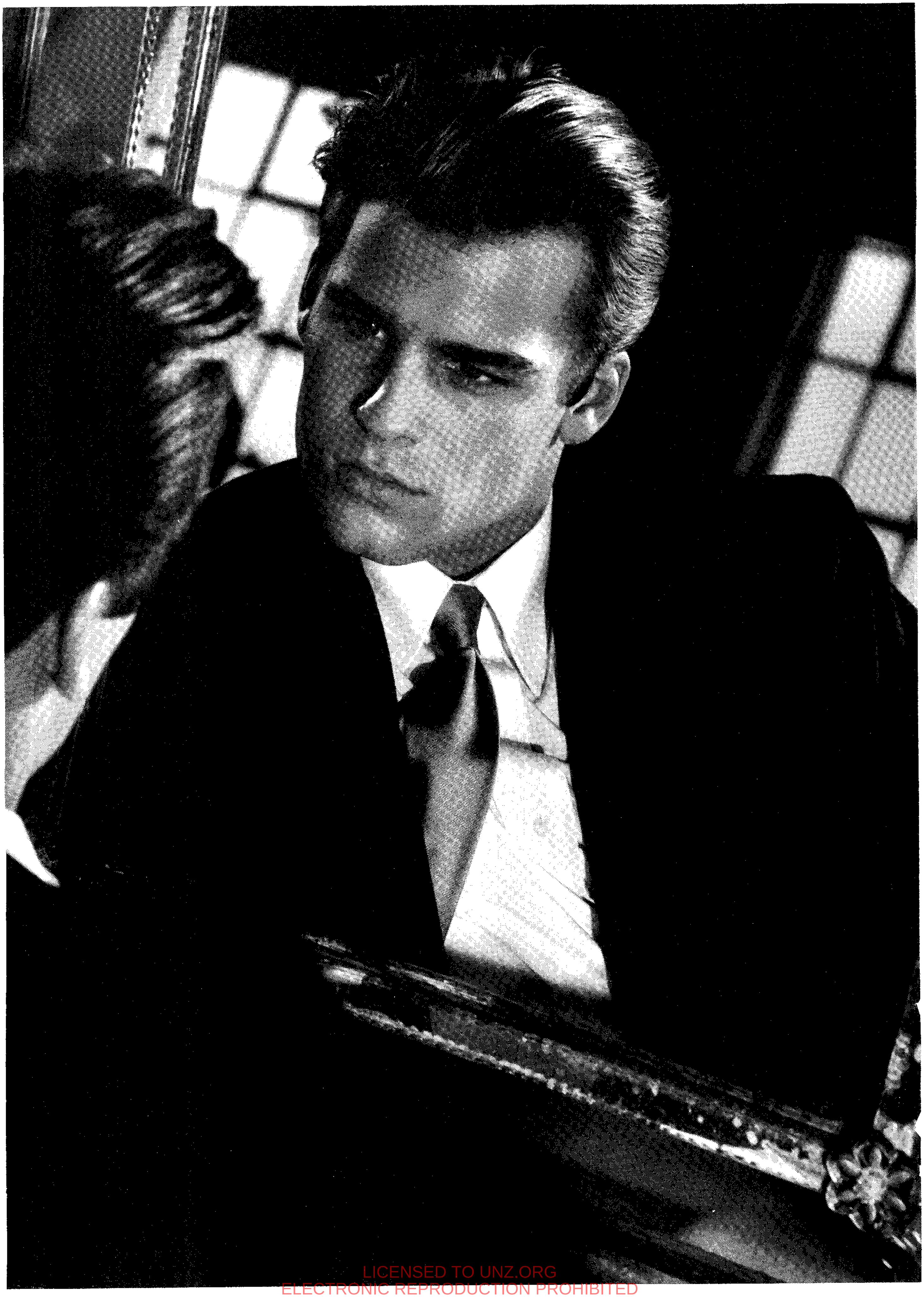

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trading volume, and foreign access to United States markets are just some of the things that will prevent a stock crisis from occurring again. "Capitalism has achieved a great victory," he observes.

RATING THE RAIDERS

CREDIBILITY IS AS IMPORTANT TO CORPORATE raiders as long lances were to the knights of old. Without credibility, raiders can't persuade Wall Street's speculators to follow their lead in buying the stock of a company the raider wants to pressure.

In recent weeks, some of the most active raiders have been annoying Wall Street's speculators by not following through on threats against companies, leaving their followers in the lurch.

"For the pros, there is a growing degree of skepticism because repeatedly low-quality raiders don't end up doing what they say they are going to do," says one speculator. With this in mind, I asked five speculators who watch takeover threats for a living to rate some raiders on a scale of 1 to 10 (most credible: 10).

Here's how they fared: Coniston Partners, which recently forced Allegis Corporation into a restructuring, and Carl Icahn, who heads TWA and plans to take it private, scored best, each with 43 points out of a possible 50. "Icahn," said one of the five voters, "always makes money for himself. And he often makes money for everyone else." Said another, "Coniston currently has one of the best reputations of the raiders."

The lowest ratings generally went to those raiders who have failed to take over, or even seriously threaten, the companies in which they have taken stock positions. The arbs tended to be more tolerant of those raiders who persisted long enough to force their targets either into restructurings or mergers with other firms.

Minstar's Irwin Jacobs, according to this informal survey, is the raider with the least credibility, scoring only 10 out of 50. The arbs are particularly annoyed that he is making threatening gestures toward Gillette Company and so far hasn't carried through. But he is followed closely by Alan Clore (scoring 12), the British raider who's been threatening Rorer Group for years, and Donald Trump (scoring 13), who forced Holiday Corporation and two other companies into restructurings last year but has bought only Resorts International.

The Belzberg family scored only a 15; Robert Holmes Court, 16; Asher Edelman, 27; Paul Bilzerian, 28; Dart Group, 28; T. Boone Pickens, 29; Sir James Goldsmith and Harold Simmons, 30; Ronald Perelman, 34; and Hanson Trust, 42.

Trump, for one, thinks credibility isn't all that important for a raider, and he doesn't care what Wall Street's arbitrage community thinks about him. "Unpredictability is the greatest asset," he contends. "When the arbs give up on a person, that person will have a better chance of taking over a company." He argues that if the arbs don't trust him, they won't drive up the price of a target company's stock and he will pay less for an acquisition.

CURE LURE

NOTHING HAS BEEN ABLE TO STOP ILLICIT drug use in this country, and there may be a legal way for investors to cash in on this unhappy situation.

Psychiatric hospitals, Wall Street analysts say, will continue to see their profits grow 25 percent a year, partly as a result of an increase in the number of clients trying to shake alcohol and drug dependencies.

Three public companies in the business are Charter Medical, Comprehensive Care, and Community Psychiatric Centers. Of the three, Prudential-Bache Securities analyst Seth H. Shaw prefers Charter Medical because of its low stock price (around $35).

But be careful. Experts believe that insurers will soon become disgusted with the rising cost of treatments and start cutting back on coverage. "That's waving a red flag in front of a bull," Shaw said of the recent fee increases. And investors should be aware that the field has already become crowded because of the many private clinics for alcohol and drug abuse.

THE RUNOFF

WHOEVER BOUGHT THE 1,000 SEPTEMBER call options in CNW Corporation on August 14 made about $1 million in an hour—that's approximately 300,000 times the nation's minimum wage. The options—each of which gives a person the right to buy 100 CNW shares—were bought for 1⅞ each at around 11:45 A.M., and rose to over 12 each when, early that afternoon, CNW said that it was in acquisition discussions. The buyer was even luckier: Several analyst recommendations came out before CNW's announcement, so there probably won't be any question about whether the options buyer knew ahead of time about the negotiations.... British companies have been hurling a lot of acquisition bids across the Atlantic recently, and investment bankers say German, French, and Japanese concerns will soon join the barrage. One banker who is hearing from overseas says these new deals are likely to be of small to medium size.... An investor group plans to buy privately held TSS-Seedman's, department stores based on Long Island, for $50 million.... Van Dorn Company is puzzled by a $7 jump in its stock price in recent weeks. Volume's heavy and there is no obvious reason, except a vague rumor that someone is accumulating the shares. ■

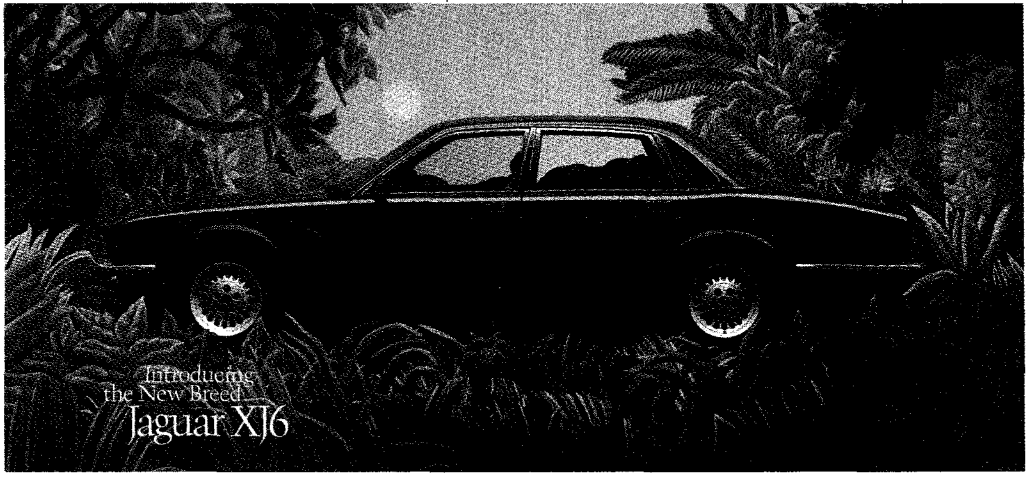
On Madison Avenue/Bernice Kanner

JAGUAR REVS UP

QUALITY CATCHES UP WITH IMAGE

FOR THE 64 YEARS JAGUARS HAVE BEEN on the road, it's been a mark of prestige to own one. But in the dog days of England's most famous auto—the late seventies and early eighties—mechanical problems had worn that cachet thin. Jaguars were so finicky and unreliable, the story went, that owners needed two: one for the road while the other languished in the repair shop.

Today, a Jaguar owner is lucky to have even one, for the car that *Motor* calls "arguably the most comfortable in the world" is back in demand and the star of an intriguing ad campaign inspired by the paintings of French primitive artist Henri Rousseau. In the four months since the new XJ6 was introduced here, more than 5,500 have been sold and some 3,600 ordered—a record for Jaguar—and dealers have been charging premiums above the $40,500 suggested price to ensure "prompt delivery." In England, where the model was unveiled last October, would-be owners are waiting up to a year; in the United States, Jaguar's best market, there's at least a two-month wait to wheel one home.



A RIDE ON THE WILD SIDE: *Jungle motif for the new Jaguar XJ6.*

For a time, it looked as if Jaguar would go off the road, just as the MG and Triumph did in the United States. The state-owned British Leyland, their parent—and Jaguar's until 1984, when it was sold to private investors—had discontinued the legendary nameplates here after years of poor sales and large losses. In 1980, Jaguar found itself on the skids: That year, sales worldwide had slumped to 13,791 cars, from more than 32,000 in 1974; and in the United States, which accounts for 75 percent of the world's luxury-car market and 60 percent of Jaguar's, just over 3,000 cars, or less than half the number sold in 1976, left the showroom. Jaguar was losing lucre—$1.5 million a week—and luster. J. D. Power & Associates, a California company that measures car-buyer satisfaction, canvassed Jaguar owners and heard a litany of complaints about the mercurial engine, antiquated electrical system, and other mechanical flaws, as well as dirty service-department waiting rooms, incompetent mechanics, and indifferent dealers.

British Leyland had exacerbated Jaguar's problems when it tried to economize. In doing so, BL had "obliterated Jaguar's heritage and depersonalized it" and come up with a new model too spare and basic to appeal to the all-important American market, says Robert Burden, vice-president of marketing services, Jaguar Cars. BL had removed the Jaguar name from the Coventry factory, renaming the building its "large car division," and had painted over Jaguar's signature forest-green colors with "kitchen blue," adds Burden. "And the stripped-down car they proposed did not have lots of burled walnut, leather, and chrome. It did not celebrate luxury and elegance, which is what separates Jaguar from our key competitors, Mercedes-Benz and BMW. It was Spartan, Teutonic, competent, and it would not have gone over here."

In 1980, BL lured John Egan to come aboard Jaguar as chief executive. (He'd first joined BL in 1971 but left four years later to manage European parts for Canada's Massey-Ferguson.) Egan's mission: Save Jaguar or bury it.

Egan realized that if he was going to save Jaguar, he'd have to concentrate his efforts in the United States. No other market was big enough to give him the volume needed to boost production. After studying Jaguar's problems for six months, Egan met with management and key dealers in the United States. Explaining that he had identified 250 defects, ranging from leaking steering gears to peeling paint, Egan detailed what was being done about each. Earlier, he'd assigned every board member a different fault to tackle, reserving the top five trouble spots for himself.

The shortage of spare parts, for example, was a bugaboo that Egan promised to get rid of simply by not sending cars out without adequate parts backup. He also demanded that all suppliers pay replacement costs and labor charges for any parts with an excessive failure rate. One supplier was banned from the factory, and others were put on notice. The dealer network was also revamped to raise the quality of service. To cut losses and boost productivity, the work force was slashed from 10,500 to 7,000. Egan's program worked. The number of cars produced per worker jumped from 1.3 in 1980 to 3.9 in 1986.

But perhaps most important, while Jaguar was continuing its Series III—and backing that with a longer warranty—Egan was riding herd on the design of the totally new XJ6. Although the new model looks a lot like its eighteen-year-old predecessor, under its sheet-metal skin are all new parts, representing the latest in technology.

Oddly, despite its troubles, Jaguar still maintained a loyal clientele: Even long-standing sufferers remained sentimentally attached. Management conducted focus groups to determine how deep-seated customer ties actually were and discovered a depth they hadn't expected: Owners who'd anguished over their beautiful, albeit recalcitrant, autos swore that if only the car were reliable, they'd buy another tomorrow.

Egan vowed to give them that chance—and to expand the market in tandem with the increased production he was masterminding. His plan dovetailed with a growing market trend toward high-

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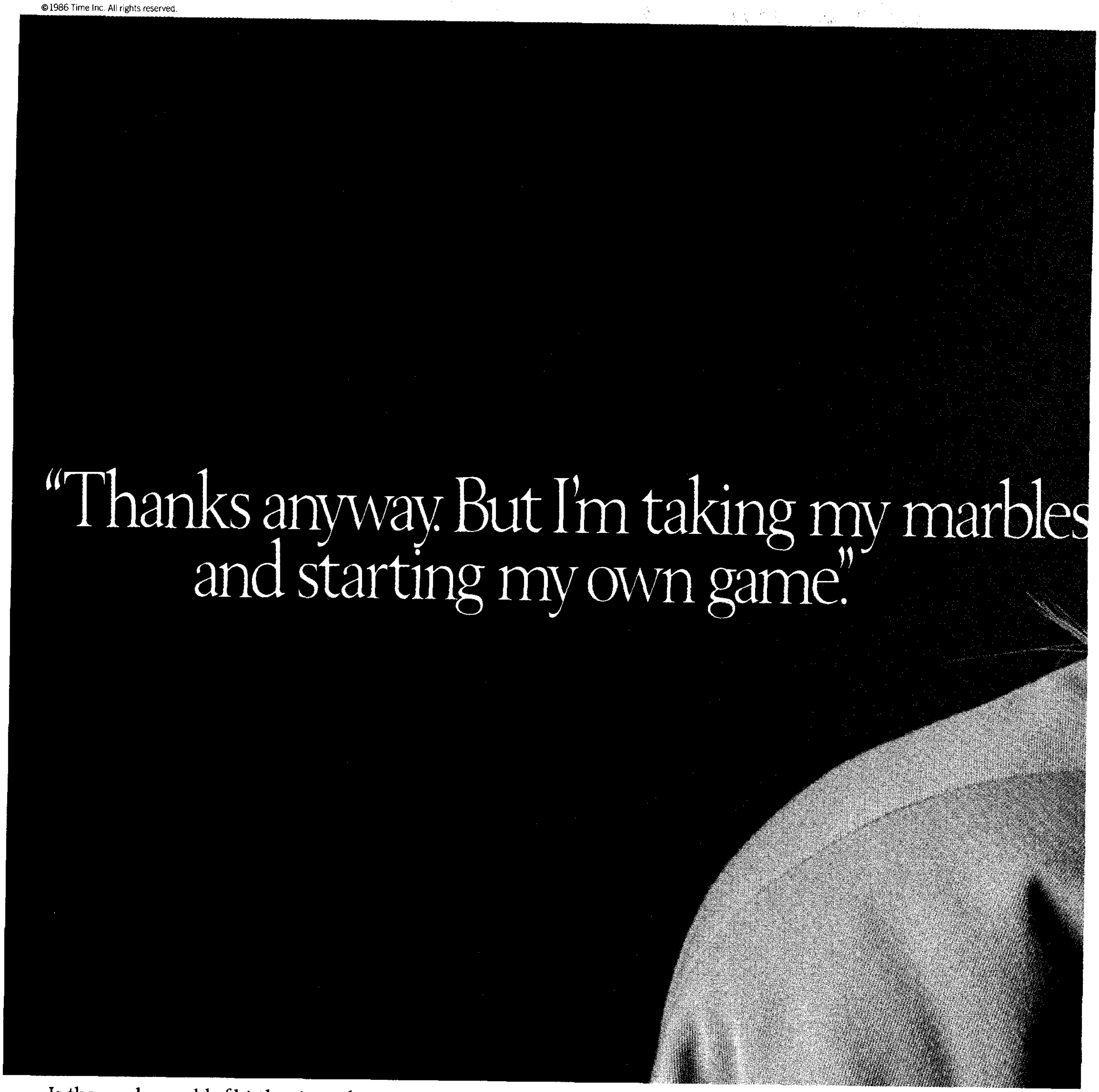
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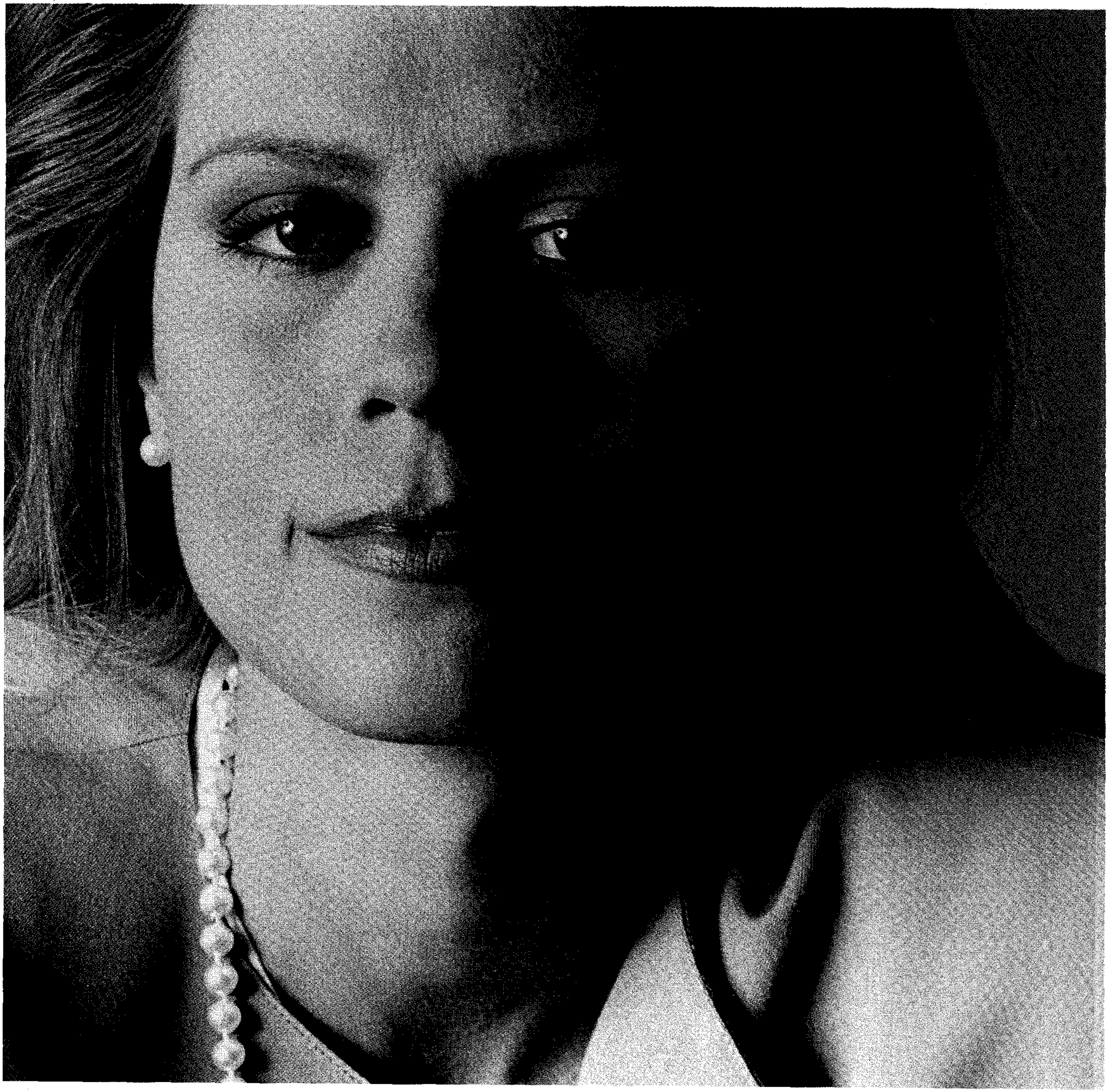

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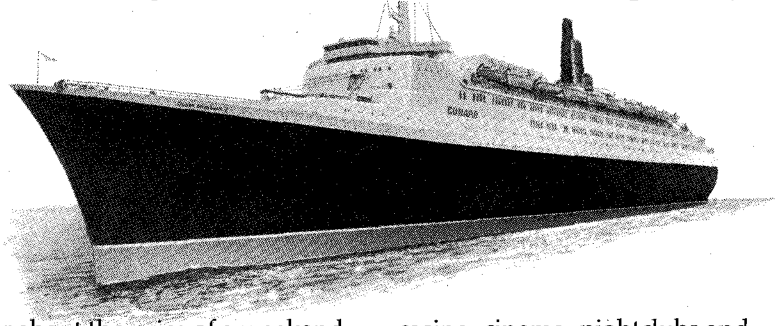

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LE PATIO

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price, high-performance luxury cars. Typical Jaguar buyers are as well heeled as they are well wheeled. They have an individual income of at least $125,000 on the average and a household income of $150,000 or more. The typical customer is a 45- to 54-year-old college-educated professional with a net worth (excluding real estate) of between $700,000 and $800,000. Women make the buying decision 30 percent of the time and men the rest, says Allen Taylor, national advertising manager.

Jaguar buyers are nearly all city dwellers or suburbanites living in areas where dealerships and money are concentrated. (Virtually all of them have at least one other car, says Brian McAuliffe, an account supervisor at Geer, DuBois, the car's ad agency.) The Boston–Florida corridor registers strong sales, with the New York area accounting for some 20 percent; Los Angeles, San Francisco, and Chicago are also big markets. "This isn't a car for yuppies," says Timothy O'Leary, a senior vice-president at Geer, DuBois. "Yuppies are still making it; our market has made it."

And that market is gaining importance. Demographers estimate that by 1996 the 45-to-54-year-old segment of the population will have grown by 43 percent, faster than any other age category. The number of families earning more than $50,000 annually will double in the next decade, and because people are marrying later and having smaller families, there will be more discretionary spending power.

Some of that will be spent on so-called ultra-luxury cars, a market that's becoming increasingly crowded. In addition to Jaguar, BMW, Mercedes, and Rolls-Royce, there's the new Range Rover, the Cadillac Allanté, the about-to-be-launched Buick Reatta, the AMC-Renault Alpine, and Chrysler's Q-Coupe. Even in this class, Jaguar exudes snob appeal. "Our customer isn't buying a Cadillac," says McAuliffe. "You won't see a bunch of these in the country-club parking lot. But at the same time, the car with a pedigree that used to be a toy is now used for shopping trips."

The "Evolution of the Species" was an idea that bobbed in the mind of Geer, DuBois senior vice-president Marce Mayhew as he set about creating an ad campaign for the XJ6. "Rather than saying revolution—the first new Jaguar in twenty years, a claim that would have alienated current owners and made their cars useless—we went with the theme of evolution. Evolution led to Darwin, which led to animals, which led to cats and finally to jungle. But putting cars in the jungle would have looked passé and lacked drama." (Passé, indeed: In the 1960s, Jaguars were pictured peeking out of lush ferns in a "Different Breed of Cat" campaign.)

Henri Rousseau's dreamlike paintings came to Mayhew's mind. After studying the artist's work, he commissioned a designer to construct a miniature set with a car one-twenty-fourth Jaguar's size to determine the number of flats needed. Mayhew then found a painter to do the flats, and ended up with beautifully composed puzzle-pieces of plywood to assemble. Grass was created in three layers; the realistic foliage was movable. A real (red) car could be wheeled around on a four-foot-high metal frame. An orb like a sun or moon was projected by spotlight. It took nine days to build the set, arrange the flats, and photograph—so long that crew members joked about watching the grass grow. Different lighting and rearrangement of the flats changed the character of the scenes and yielded different settings for magazines, brochures, newspapers, and billboards.

In the TV spot, filmed later, the camera travels through a jungle shrouded in mist. Lights blink eerily. Sounds of animals echo. A high-tension wire pulls a door shut; a computer-rigged trigger flicks on the headlights. A robotic camera, controlled by a joystick, captures the scene so no feet need penetrate the jungle. "It's out there," says a voice-over. "It's out there waiting for you. Stronger, sleeker, smarter than any of its kind has ever been."

Scrapping its civilized-life-style approach and opting for splashier advertising—backed by an unprecedented $20-million budget—may have helped the car company negotiate its turnaround. But the real credit, according to Fitch Investors Service analyst Maryanne Sudol, belongs to Egan, who was knighted last year for his work. "He has done for Jaguar what Lee Iacocca has done for Chrysler—a top-to-bottom turnaround—although, of course, this is a relatively small, specialty company." Sudol is bullish on Jaguar's prospects because, even though the company's expenses are in pounds and the bulk of its sales in dollars, its expansionist plans look bright. "The rest of Europe and Japan, where Jaguar is headed, are essentially virgin territory. The car has the same allure there as it does here."

Khalud Majeed, an analyst at Drexel Burnham, is less sanguine. "Though the cars are back-ordered now, I don't think people will be lining up to buy Jaguars two to three years from now. The XJ6 hasn't changed enough from its predecessor to keep seeming fresh and modern. Whether that's necessary or even desirable for this market, time will tell. I think the model life span will have to come down. These days, if a model lasts seven years, it's a cause célèbre."

Majeed's long-term predictions do not seem to diminish the glory of the moment. Right now, Jaguar is hot. ▬

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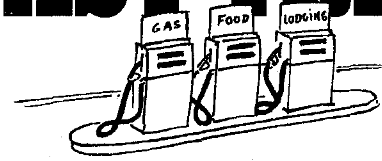


TRUE TALE

Bus Stop

I WAS HAVING A DRINK WITH a friend at Palio's marble bar, and the place was filling up with statuesque blondes and crisp executives in dark suits. Five tall young men moved in next to me.

They knew the two bartenders. One bartender, Joseph Luby, offered a hand in greeting, then took out an eight-inch model of a Greyhound bus from below the bar and placed it on the bar in front of the guys. They looked at the bus and drank happily.

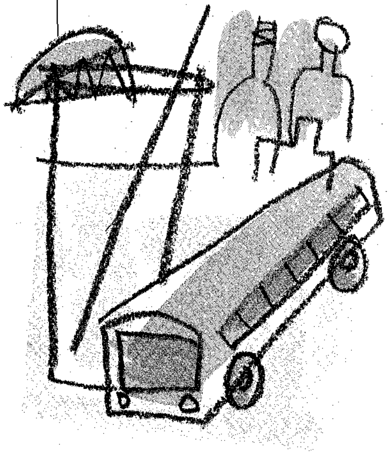
The next time I stopped in at Palio, I asked Luby why he had taken out that bus. "Those guys are from Paine Webber, and I can't say any more because the bus is not out now," he said. "If you have a question, ask one of the guys when the bus is out." After another busless visit, I managed to persuade Luby to put me in touch with someone at Paine Webber.

Arthur Sharples, a Paine Webber managing director, told me that fifteen people in the investment-banking division had worked "about 100 hours a week—with many 24-hour days—for four months" to raise $350 million so a company called GL1 could acquire Greyhound Lines.

After the deal had been completed, the group had a celebratory dinner at Palio and presented Luby with a toy bus. He now brings it out every time members of the group visit.

The takeover is history, but its memory lives on through the little bus. Who knows—soon there may be a plane, a ship, and a computer lined up on Palio's marble bar.

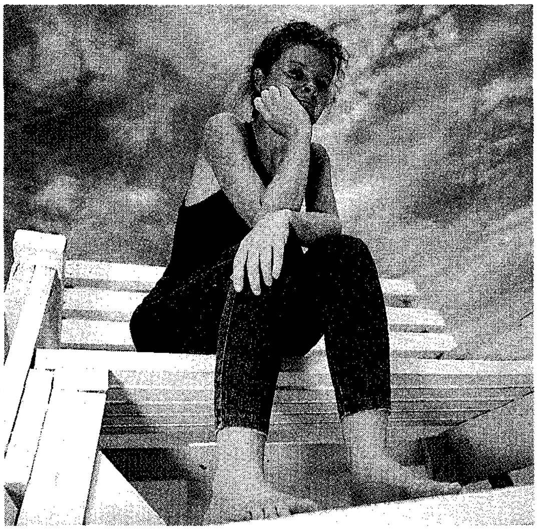
Craig Feder



BRIEF LIVES

GIRL FROM ROCKAWAY

BRET EASTON ELLIS SAT ON A COUCH IN a Bennington College lounge in 1983 reading a student short story about a homeless woman and mocking it point by point. "This is the silliest garbage I've ever seen," said Ellis, unaware that its author, Jill Eisenstadt, was sitting behind him. Another student might have left the room when Ellis—the campus literary star who was then at work on *Less Than Zero*—ripped apart her work. But Eisenstadt thought some of his criticisms were valid, plunked herself down on the nearest chair, and went at it with him.



Novelist Jill Eisenstadt: Back to the beach.

That kind of fortitude helped Eisenstadt, 24, land one of the year's most impressive deals for her first novel, *From Rockaway*. Agent Mort Janklow arranged a deal with Knopf that paid Eisenstadt $20,000 plus royalties for the novel about drunken Rockaway Beach lifeguards and a girl who leaves them behind for a college much like Bennington. The paperback rights went to the hip softcover series Vintage Contemporaries, and the movie option to Sydney Pollack (who three years ago bought the rights to Vintage's *Bright Lights, Big City*). Like *Less Than Zero* and *Bright Lights, From Rockaway* is the kind of jaded-youth book that critics put down and readers snap up.

After her early rejections, Eisenstadt got to work with *Fatal Vision* author Joe McGinniss, won Ellis's friendship, and became part of Bennington's informal literary circle. "Jill transformed herself into a writer while she was at Bennington," says McGinniss, who introduced her to Janklow and found his way into *From Rockaway*'s dedication. "She discovered her voice."

Eisenstadt honed that voice in Columbia's M.F.A. program by writing about her home, Rockaway Beach. She grew up in a town whose more aimless sons spent most of their time getting drunk and stoned and guarding the surf. As teenagers, Eisenstadt and her friends hung out on the beach and in the bars along Rockaway Beach Boulevard, checking out the lifeguards and soaking up, as she says, their "sick rituals. If a swimmer dies, for example, the lifeguard who tried to save him has to buy a 'death keg' and throw a party."

In her novel, Eisenstadt exaggerates the madness of those Rockaway boys—in fact, she says, many of the kids she based her characters on "are really doing very well today."

So is Eisenstadt. Betsy Treitler

Photograph by Joyce Ravid. Illustrations: top, Guy Billout; bottom, Anders Wenngren.

MEDIA

WHEN WORLDS COLLIDE

"Please don't conduct interviews while people are *meditating*," an organizer told the press at the Harmonic Convergence festival in Central Park. Two dozen reporters and photographers had turned out at dawn to witness the celebration of planetary alignment. But the small collisions of media and meditators spoke volumes about the age we *really* live in. Spiritualism, at times, seems second only to death as a magnet for newsmen.

"For me, it was the curiosity of the thing," said *Newsday*'s Michael Moss. "What would make people get up that early in the morning and go to the park?"

At 7 A.M., an organizer began the meditation. As the crowd began to settle into itself, a sound floated above—the sound of clicking camera shutters and whirring electronic film advancers.

Photographer James Norman, on assignment for the *Post*, took pictures, was called a "buzzard" and a "vulture," and was asked to leave. (He stayed.) A reporter asked a meditator what she was listening to on her Walkman. "It's a special tape that helps me open up my senses," she said loudly.

"Be *quiet*," hissed a nearby New Ager, eyes closed, legs crossed, palms up.

At 8 A.M., convergers were asked to hold hands and hum to greet the New Age. In Central Park, a bearded man rose head and shoulders above the crowd, higher than anyone else—as if levitating. Could it be Quetzalcoatl, the Aztec god of dawn? Of course not. The man—riding someone's shoulders—put a camera up to his eye and began clicking madly.

BENJAMIN WALKER

STREET SEEN

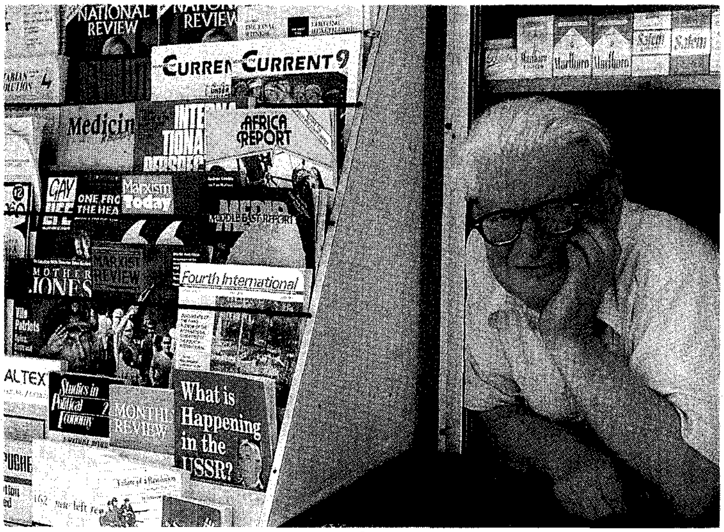
Not Necessarily a Newsstand

It's a newsstand that doesn't sell the *Daily News*. The sign says MAGAZINES, yet there's no *Time* in sight. But for people who've been cruising the hot streets in search of *Viata Noastra* (a paper for Romanian Jews) or *Tudeh News* (the international bulletin of the Tudeh party of Iran), Rutkin's Newsstand, on 42nd Street between Fifth and Sixth Avenues, is the only place in town.

George Rutkin has been selling his assortment of obscure publications from the same spot for 50 years. "I have a nice clientele," says Rutkin, 75, whose bright eyes and bushy brows make him gnomelike—especially when he's nose-deep in some scholarly journal. "The customers know me, I know them. They come, they talk, and they appreciate it that they have a place to buy these things." Things such as *Poetry*, which one customer urgently requests. Or *American-Arab Affairs*, which another fingers sagaciously.

Still another asks for something unpronounceable. "Next week," says Rutkin. "Well, then," says the customer, "I'll be back next week. I'm Mrs. Wolf."

In 1937, fresh out of City College, Rutkin set up shop alongside Bryant Park. His monthly rent was about what one copy of *Foreign Affairs* costs today. "I knew that in mid-block I couldn't sell papers and make a living, so I specialized in rarer materials. Being near the library helped." His newsstand became a gathering place for writers and intellectuals, especially during the New Deal. "The WPA writers would come over. They'd bring a cup of coffee, meet friends over here. I'd lend them things to read. I'm too old for that now, so I discourage it."



George Rutkin: "I stock the spectrum."

Rutkin specializes in political journals, "but I personally do not take any political line of any kind. Sure, I have my convictions, but I never tell anybody. I stock the whole spectrum. And most customers cross the ideological lines themselves. A guy will come and buy five things, and from what he buys you couldn't tell if he was a Trotskyite or an FBI man. These are intellectuals, and they read everything." So does Rutkin. "I have to know the literature. People ask for articles on particular subjects, and I try to tell them who's been writing about that lately."

When many people think of Bryant Park, they think of drug traffic. But Rutkin hasn't had trouble. "I don't bother them and they don't bother me," he says, and on one occasion, the dealers actually came to his aid. "It was a time when I was selling popular newspapers as well. Somebody came along and snatched a pile. The dealers ran after him and brought him back. I said, 'Tell him not to come around again.' Now I just carry stuff that nobody wants to rob. They couldn't possibly sell it."

PETER WEBER

Photograph by Erica Lansner/Photoreporters. Illustration by Robert de Michiell.

DETAILS

IRON MEN

“HOLD IT STEADY.” Donald Quick guides a fourteen-foot section of cast-iron fleur-de-lis fencing toward a hole in the century-old fence outside the First Presbyterian Church, on Fifth Avenue at 12th Street. For years, Quick, 37, and his firm, the Architectural Iron Company, have been restoring fences the old way. This section was removed in early July and taken to Quick's foundry in Milford, Pennsylvania, where its missing and corroded pieces were replaced. Now it is being fastened (not welded) to posts that are anchored in molten lead (not concrete). “Reproducing antique iron,” says Quick, “is like playing detective. You have to figure out how the man who put it together did it. Then you do it that same way.”

Quick's craftsmen work the fence.

Since 1979, Quick and his crew have restored more than a dozen landmark ironworks, including the floral balusters of the pergola behind the Central Park bandshell (1863); the Dakota's fence (1884), with its glaring Zeus heads; the speared gates of Gramercy Park (1884). The originals date from New York's cast-iron heyday; after the invention of steel, cast iron began its decline. Today, only a handful of firms reproduce cast-iron pieces, and Quick's is among the best.

To replace the fleurs-de-lis that decorate the First Presbyterian's fence, Quick took hundreds of measurements and photographs, then followed methods used a century ago. A carver made a wood pattern from each piece, then produced a sand mold from each pattern. Molten iron was poured into the molds, allowed to cool, then removed. Some 50 castings were bolted atop each section of fence before it was returned to the church.

Quick learned his craft by accident— literally. In 1979, a taxi knocked down a fence outside the Church of the Ascension, on Fifth Avenue. Quick, then a real-estate manager, had read up on casting because he had been unhappy with a cast-iron job he had commissioned. “I wanted to find out what went wrong,” he says. “I thought I could do better.” He made a bid on the fence, and taught himself to restore it by studying the thing—devoting 550 unpaid hours.

Today, with his fifteen-man crew, Quick doesn't need so many hours for each job. But he still takes his time. “I'm constantly threading together pieces of history,” he says. “It's like being a curator.”

BARBARA KEVLES

NEW YORK JOURNAL

HOLOGRAPHIC HARING

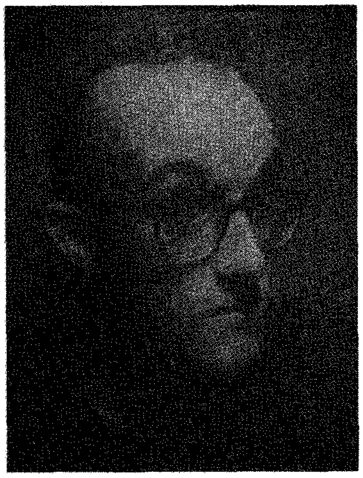
NEW YORK HAS NEVER had a good wax museum, but it looks as if the Museum of Holography is taking on the job. Since 1976, the museum (at 11 Mercer Street) has been collecting holograms—three-dimensional pictures created by bouncing laser light off photosensitive glass plates—of everyone from Malcolm Forbes to Big Bird. This month, the museum asked holographer Ana Maria Nicholson to create eerie portraits of anyone who walks in and is willing to pay $1,500 for the honor.

Among Nicholson's first subjects was wan-faced Pop artist Keith Haring, who arrived at the museum wearing a Haring T-shirt and carrying a Haring radio. Various museum staffers milled around the artist, showing him their holographic Warhol and photographing him beside the holographic remains of a 2,000-year-old man.

“Look at how this captures David Byrne,” said an intern, showing Haring the newest hologram. “Look at his scowl.” When the staffer turned away, Haring tried out a scowl of his own. But sitting for the laser beam, he became bland. “Is it okay if I just look like this?” he asked, dropping his jaw.

Nicholson smiled like an X-ray technician, walked out of the room, and hit Haring with a twenty-nanosecond ray of pure red light. Later, Haring was shown a ghostly reproduction of himself. He liked it so much he decided to display it in his Pop Shop, on Lafayette Street, and sell copies for $300 each. “Slowly,” said a staffer, “we'll capture them all, a living record—holograms of every major artist of our time.”

PEG TYRE


Portrait of the artist.

PRICES

HERE'S WHAT IT COSTS TO horse around these days:

☐ Round-trip ticket to Saratoga Springs on Amtrak (736-4545), $51.

☐ General admission to the Saratoga Race Track (518-584-6200), $3.

☐ Half-hour riding lesson at Claremont Riding Academy, 175 West 89th Street (724-5101), $28.

☐ Leather riding crop at Miller's, 123 East 24th Street (673-1400), $11.95.

☐ Six-year-old Thoroughbred, trained for show at Old Mill Farms, Route 106, North Jericho, New York (516-931-0803), about $10,000.

☐ Pound bag of carrots at Sloan's, 748 Second Avenue (599-9700), 34 cents.

☐ Exacta box bet at Off-Track Betting (704-5000), $6.

Photographs: top, Erica Lansner/Photoreporters; bottom, Donal Holway.

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BY RUTH GILBERT

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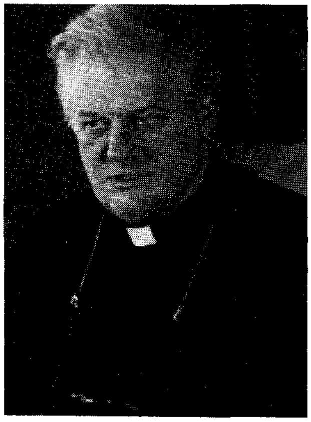
REPERTORIO ESPAÑOL

If you like flamenco and classical Spanish dancing—and who doesn't?—you'll like Pilar Rioja. If you loved Broadway's Flamenco Puro, *you'll love her! She's at the Gramercy Arts Theater through August 30.*

'MATEWAN'

James Earl Jones (below) plays one of the scabs hired by a coal company to break up a local miners' strike, in this film about a 1920 coal-mining shoot-out in West Virginia. Directed by John Sayles, it opens August 28 at Cinema I.

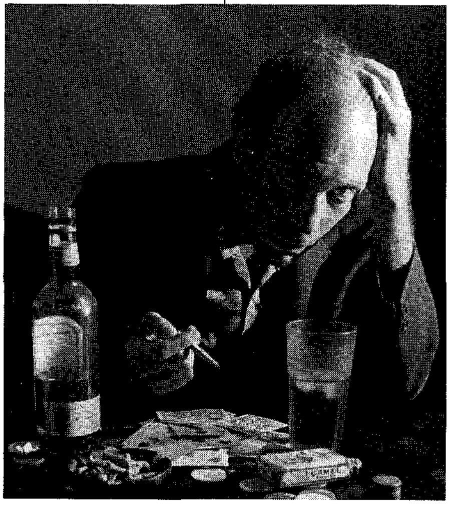


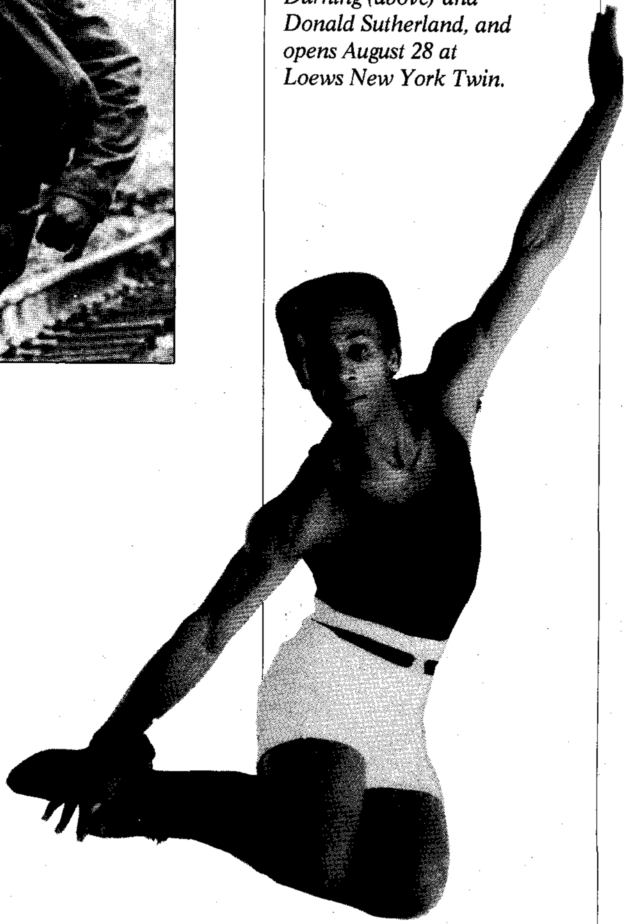
'THE ROSARY MURDERS'

Someone is murdering priests and nuns! A priest hears the killer's confession and is faced with a moral dilemma. The film stars Charles Durning (above) and Donald Sutherland, and opens August 28 at Loews New York Twin.

EASY COME, EASY GO

That's the motto of a compulsive gambler, which is what Paul Zimmerman's Reno *is all about. Paul (below) portrays a born loser, a victim of his compulsion. The play is at the Under Acme theater, on Great Jones Street.*

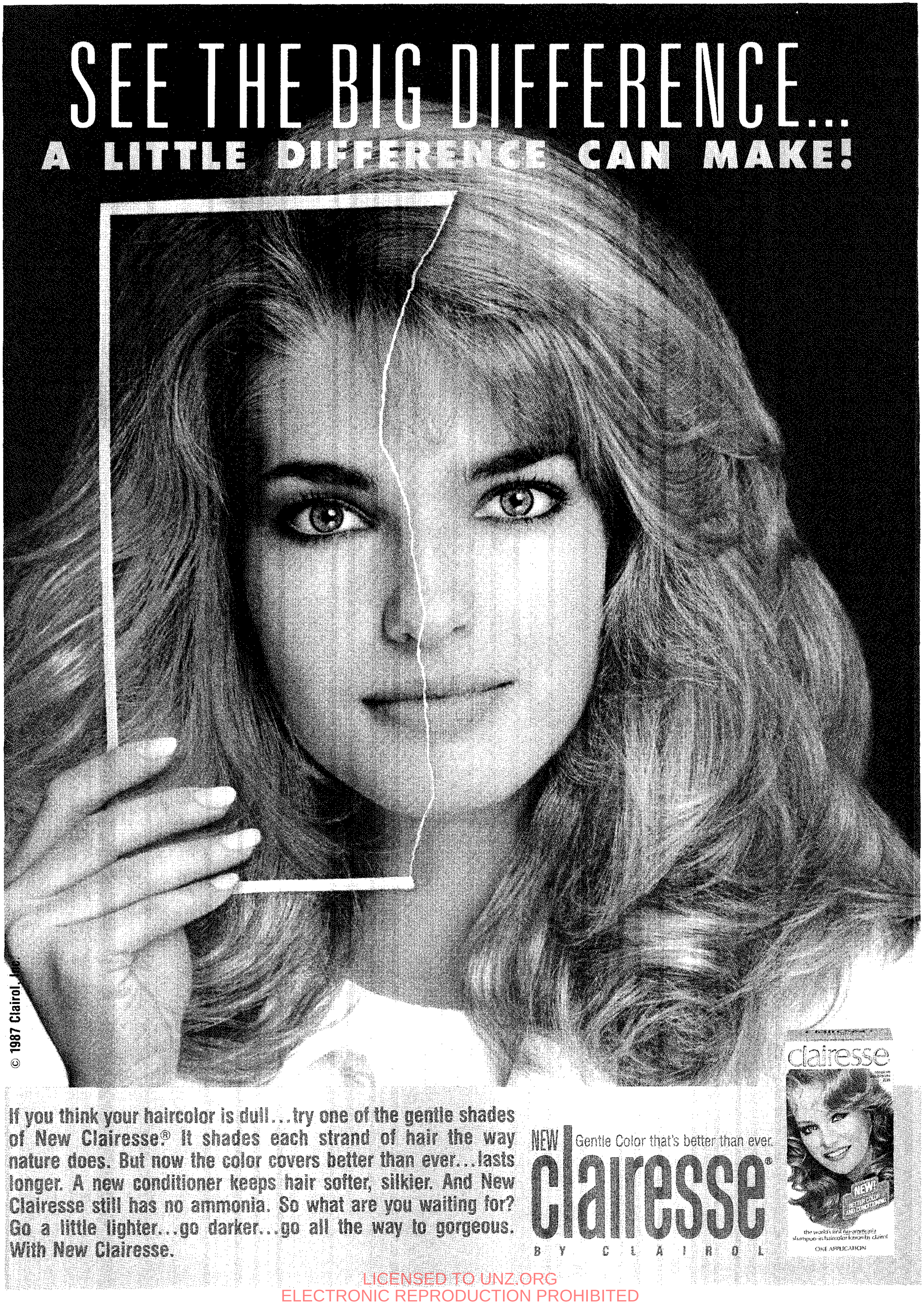




KEITH YOUNG COMPANY

Keith Young (above) is a dancer-choreographer with this group of fine dancers, and the Kitchen is presenting a program of Young premieres August 25 through 29.

Photographs: top left, Gerry Goodstein; bottom left, Betsey Feeley; bottom right, Ross Whitaker.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PRISONERS OF PSYCHOTHERAPY

BY TERRI MINSKY

ELIZABETH* HAD PLENTY OF PROBLEMS BEFORE she began her five years of therapy: a boyfriend who was never there when she needed him, a mother she couldn't stand, a career that gave her no pleasure. There's no question, she says, but that her therapist changed her life.

During those five years, she left her boyfriend, met someone else, and married. She learned how to accept her mother's shortcomings, even if they still drove her a little crazy. She moved into a new profession and rose swiftly in it.

By the time she was 30 and three months pregnant, her life seemed just about perfect. Her sessions passed pleasantly—mostly idle chitchat. It was clearly time to quit therapy.

But when Elizabeth broached the idea with her therapist, he would bring up some niggling trouble, usually with her mother, a subject that was always good for 45 minutes of discussion. "I would leave thinking, 'Okay, next week we'll finish.' "

This went on for six months. Elizabeth knew that her therapist enjoyed her company. She made him laugh. She was a feisty patient, not the kind who went through a box of Kleenex in a session. She finally confronted her therapist. "I'm as healthy as I'm going to get," she said. "You don't want me to quit."

"That's part of it," he told her.

Ultimately, her pregnancy provided the out. She quit one week before she gave birth.

In New York, seeing a therapist is so common that it's practically a given for anyone whose job, sex life, or self-image leaves something to be desired. It's not surprising, then, that the number of licensed psychologists in this city has nearly doubled in the past decade, and the number of patients has climbed with it. Thirty years ago, one out of every 50 people in the United States saw a therapist. Eleven years ago—the last time such statistics were collected—it was up to one in fourteen. Estimates suggest it's more like one in ten now, and in New York it is undoubtedly higher.

So getting into therapy is not a problem.

The problem is getting out.

* * *

RIGHT AWAY, PAULA REALLY DIDN'T LIKE HER THERAPIST'S gray polyester pants, but she supposed that wasn't a good enough reason to quit. Also, he smelled, and his couch, she says, "looked like a dog died on it. And he burped. I would be in the middle of a key dream, and he would burp."

But he was charging her only $15 an hour, since she was unemployed. "You get what you pay for," a friend advised her.

At times she did find him very fatherly, soothing. He was helping her realize that she was too hard on herself and on the people around her. Even so, some of the things he said struck her as odd.

"He would say, 'You remind me of my daughter,' which made me uneasy," she says. "He would ask me how much money my boyfriend made, how big our apartment was. He was never in any of my dreams, but the way he would interpret them, he was every character—like if I dreamed of a dog and a wolf, he would say he was the dog and he was the wolf."

After her second year in therapy, at least once a month Paula suggested leaving. "But he knew my weak spots," she says. "He called me a perfectionist. He said no man would live up to my standards, and therefore he didn't. Once he said to me, 'You're a very neurotic woman. I would hate to see what would happen to you outside of therapy.' "

So Paula went, three times a week for five years, until one day last June, when she said, again, that she wanted to quit. "We got into a screaming argument, and he told me to get out." The ses-

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* *The names of the subjects in this article have been changed to protect their privacy.*

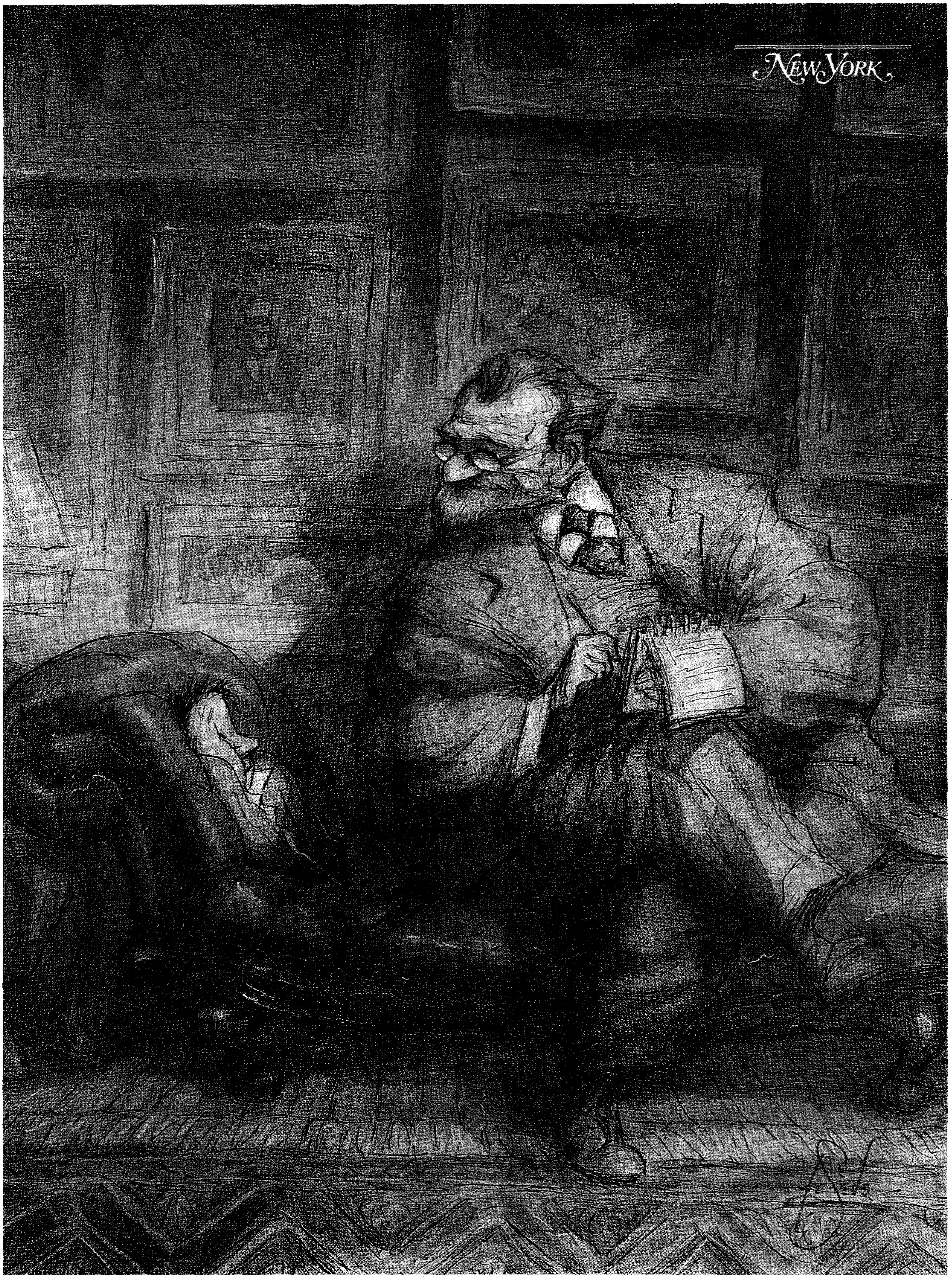


ILLUSTRATION BY PETER DE SÈVE

"A PART OF ME WANTS TO BE IN THERAPY FOR THE REST OF MY LIFE," SAYS MARLA, AN EIGHT-YEAR VETERAN.

sion lasted ten minutes; a week later, he sent her a bill.

Granted, quitting therapy is not always this hard. But it is almost always hard.

That's due, in part, to the nature of therapy itself. For one thing, it's an unequal relationship in which the therapist knows everything about a patient—the most personal secrets, fears, and fantasies—and the patient knows nothing about the therapist, except what can be divined from furnishings, diplomas, and the occasional random comment. It hardly matters that a patient may be, and typically is, bright, articulate, and ambitious. Inside that room, he or she feels anxiety, depression, and, most of all, vulnerability—not the most useful tools for knowing when the therapy has run its course.

For another, it's seductive. Where else is someone guaranteed a straight 45 minutes as the center of attention? "It's a virtually universal wish. One encounters it in almost every patient: Why can't this go on forever?" says Dr. Stephen Firestein, author of the book *Terminations in Psychoanalysis.*

And in therapy, there is no such thing as a complete cure. Sigmund Freud called it one of the "impossible" professions (government and education are the other two) "in which one can be sure beforehand of achieving unsatisfying results." So aside from contract treatment—in which the therapist and patient agree to tackle a specific issue in a prescribed number of sessions—there's no predicting how long a therapeutic relationship can last.

"As long as you're alive, there's always something you could work on," says Firestein. Max, who is 38 and has been seeing his therapist for 10 years, adds, "Your mind is not like a kitchen that you can clean perfectly." As a result, if patients ever do think about quitting—and many of them don't—it conjures up fear (that their therapists won't let them), guilt (that their therapists need them), or insecurity (that there's still some dark corner of the psyche to be probed).

UNFORTUNATELY, THERAPISTS ARE AS ILL EQUIPPED to deal with termination as patients are. "It's the one area where the therapist can't possibly share the experience with the patient," says psychoanalyst Jack Novick. "We go through therapy, too, but when we terminate, we say good-bye one day, and the next day we're at a cocktail party or on a panel with our therapists. But when a patient terminates, it's final, and that raises all these difficult issues of loss and separation."

It's also the one area in which a therapist is likely to get less than adequate schooling. True, psychology programs review the literature on termination (there wasn't much until the seventies), but actual practice is hard to come by. Training therapists are supposed to take at least one patient to termination, but patients aren't always ready to quit in time for the therapist's graduation. "There's a pressure to terminate on a certain schedule that very often doesn't coincide with the reality of the patient's progress," says Novick.

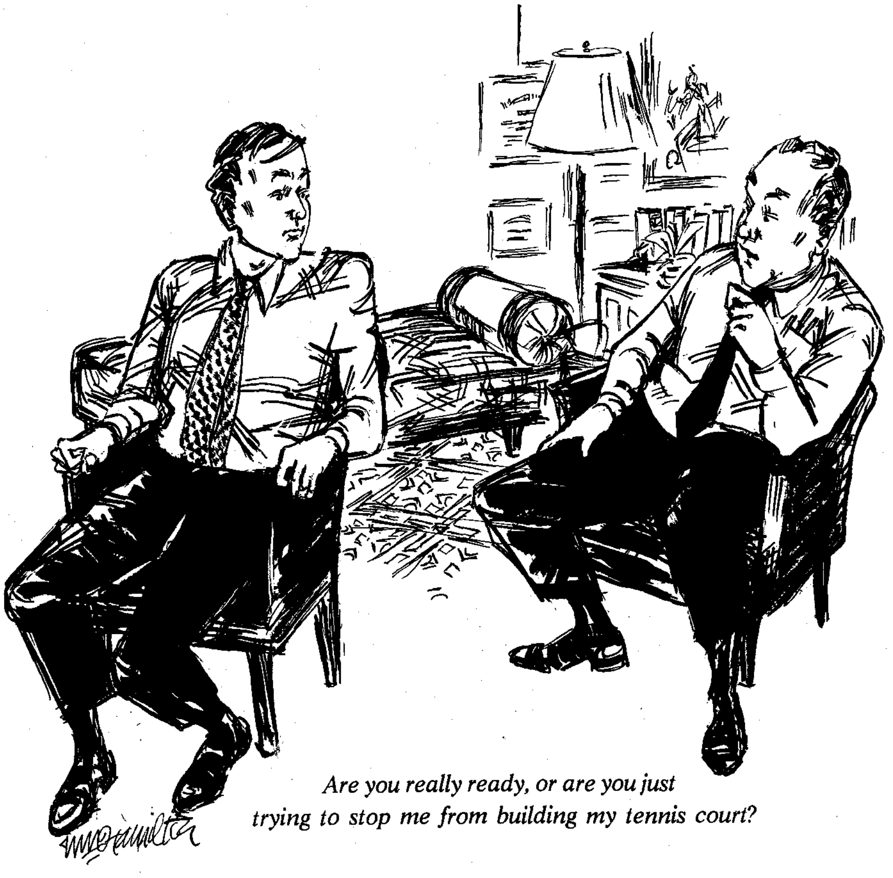
Even Freud doesn't offer much guidance on the subject. It is generally but mistakenly believed that he wrote that the goal of treatment is achieved when the patient is happy in love and work. But according to Freud scholars, this phrase does not appear anywhere in his collected works.

In his essay "Analysis Terminable and Interminable," Freud clearly believes analysis is not an endless process, but he keeps offering case studies that indicate it is a recurring one. (And many patients would agree; Felix, for one, has been in and out of therapy four times in the past ten years. "I think of myself as a car," he says. "I go in when I need a tune-up.")

But it's apparent today that termination is a particularly crucial time in therapy. Handled properly, it can take from several weeks to several years (depending on the length of the therapy that preceded it), devoted mostly to reviewing the work that's been accomplished. But Novick, who has written about patterns of termination for scholarly journals, concludes that almost no therapeutic relationship ends in mutual satisfaction.

Some end early and often precipitately—the patient simply bolts, fearful of facing painful revelations. Others drag on too long. "People will always defend themselves by saying a dependency on therapy isn't as dangerous as, say, a dependency on drugs," says Gerald Klerman, a professor of psychiatry at Cornell University. "But it's a dependency all the same. It can keep you operating below your capacity. You use it as an excuse not to get involved, not to move to another city or look for a better job, because you think you don't need those things so long as you have your therapist."

Therapists themselves often have a hand in prolonging treatment. "You think I like to see $10,000 a year walk out



Are you really ready, or are you just trying to stop me from building my tennis court?

Illustration by William Hamilton.

the door?" observes one. Money isn't the only factor; therapists get as attached to their patients as their patients do to them. "Some of us are like gem cutters," says Otto Ehrenberg, who, along with his wife, Miriam, wrote *The Psychotherapy Maze: A Consumer's Guide to Getting In and Out of Therapy.* "We like to keep polishing our work."

"It's bizarre," says Kathleen Pogue White, who's been in private practice for twenty years. "You spend years watching them grow into people who've really had the courage to stretch themselves out, the kind of people you like to have in your life, and that's when they leave it. What's worse is that they're replaced by somebody new, and you think, 'Oh, God, here we go again.'

"But of course you can't say that. What you say is 'Have a seat.' "

"You see an analyst?"
"Just for fifteen years."
"Fifteen years?"
"Yeah, uh, I'm gonna give him one more year, and then I'm goin' to Lourdes."
—Diane Keaton and Woody Allen in *Annie Hall*

IT'S EASY TO SPOT THERAPY ADdicts. They're the ones who declare their emotions matter-of-factly and with pride: "I'm angry and I feel good about that" or "I'm upset, but that's okay." They trumpet their therapy appointments—"Sorry, I can't do lunch tomorrow, I'm seeing my therapist"—and often serve as surrogate therapists for their friends. Therapy addicts don't say, "I know just how you feel." They say things like "Could that have something to do with your mother?"

"My sister has been in therapy for years, and now she's totally in love with her problems," says Lucy, who tells of a time when she left her beloved dog in the care of her sister for a week. On the first day, her sister took Lucy's dog for a walk without a leash; the dog ran in front of a car and was killed. "My sister says to me, 'I felt really sad, and that was great, because I don't often have the correct human response.' As if that's supposed to make me feel better."

Quite often, therapy addicts compare themselves favorably with Woody Allen, as in "I'm not Woody Allen or anything." (Woody Allen probably doesn't know this, but he is part of why insurance companies and the government will reimburse only a small portion of therapy bills. "Whenever we argue for greater funding on Capitol Hill," says Bryant Welch, associate executive director of the American Psychological Association, "they say they can't afford to encourage a population of Woody Allens on mental-health care." Woody Allen declined to be interviewed for this story.)

Therapy addicts do not always recognize themselves, and indeed, if they do, they point out that there is no harm in this kind of addiction. To them, therapy is a gift they give themselves. Some people jog five miles a day, others shop constantly; they see a therapist.

Max began therapy when he was 28, living in California, halfheartedly pursuing a career in photography, and wondering why he always seemed attracted to women who took advantage of his good nature and then dropped him. At first, he booked three double sessions a week, not including a session in group; when his therapist moved to New York, Max continued his therapy with long-distance telephone calls.

Today, ten years after he started, Max lives in New York, owns a thriving art gallery, and is involved in a loving relationship, all due, he says, to his therapy. "To me, therapy is a way of making myself as good as I can be," he says. "The only way you can do that is to know yourself as well as possible."

"People are always saying it's so awful to have to pay someone to listen to your troubles, but that's what I love about it," says Margaret, who was in therapy for six years. "I don't like to ask people for help, I like paying for it—the payment is the fulfillment of my obligation. I don't want to turn to my friends—I'm too aware of all the things they've got to deal with. They don't need my whining on top of that. But here's this person paid twice a week to soothe, to console—it's the perfect arrangement."

Actually, therapists don't always see it that way. The Ehrenbergs say that an addict may be using his or her therapist to avoid acquiring friends and lovers in the real world and, what's

Illustration by Brad Holland.

WHEN FELIX WAS CONSIDERING LEAVING HIS THERAPIST, SHE TOLD HIM, "YOU'RE THE BRIGHT SPOT OF MY WEEK."

more, that the therapist may allow or even encourage this. "It gets to be this very comfortable arrangement," says Miriam Ehrenberg. "Some little problem comes up at work, and such a person says to himself, 'I'll deal with it in therapy.' But that's not therapy, that's guidance counseling. The whole point of therapy is to learn how to deal with it yourself.

"I have a client who went to see his analyst for twenty years, three times a week. His analyst died, so he came to me. And immediately I see he knows himself inside and out. For three years, we worked on getting him out of analysis, more engaged with other people. Also his anger with his dead analyst for taking so long."

KATHLEEN WHITE OBSERVES THAT BECAUSE HER profession can be a slow and exacting one, she is often unaware of the passage of time. "You're sitting in the same chair, seeing the same people year after year—like I find myself thinking I'm 30 years old." In fact, she's 48.

But she says the ultimate satisfaction in her work can come only when a patient learns to function without her and leaves. She hopes that will be the case with a woman she's been seeing for ten years, four times a week. Over that time, White says, she has seen her "develop a sort of personal confidence; she's able to love some people, able to have some friends, she's doing extremely well at work, and she doesn't need me particularly except to work out a separation from me."

This separation, White figures, could take an additional three years, and in its initial stages, the patient is clinging to White as she did at the beginning of treatment. "She can't put two and two together about herself suddenly; she gets more furious about my absences. It's like she's saying, 'I know it's time for me to go. Oh, no, I don't want to go. I need you too much. I can't possibly live without you.' "

White prides herself on this patient's progress. "She's a big girl now," she says. "I've done my job. It was ten years of hard work and slavery to my commitment to completing her analysis." But, she adds, "I will be very glad when this honey is done."

On the other hand, therapists may not always be so eager for their patients to leave. "Some people in our field are blatant name-droppers," says Otto Ehrenberg. "At parties, they'll say, 'You know so-and-so who's in the news just now or who is a famous actor? He's a patient of mine.' They measure their own status by the status of their client, so they don't want to lose them."

"A part of me wants to be in therapy for the rest of my life," says Marla, who is 30 and has been seeing her therapist for 8 years. "It's as routine as brushing my teeth, and I would never not brush my teeth. I know I could leave now and I would be perfectly okay—I have no fear of not functioning normally. But I can tell you I'd figure out something to put me right back in."

NOT EVERYONE IN THERAPY IS SO ATTACHED TO IT. Some suspect that their therapists are renovating their apartments or buying summer houses, and can't afford to lose patients. ("And sometimes," says one therapist, "it's true.") Others wonder if they haven't made a bad match. "I had one who always hugged me when I cried," says Cassie, "but I could never tell him how uncomfortable that made me."

The reasons for wanting to leave may differ from patient to patient, but the questions that prevent them from acting are universal: Have I really done all that I came to do, they wonder, or am I avoiding some deeper, more painful truths? If I don't like my relationship with my therapist, or I'm not pleased with my progress, isn't that partly (or mostly) my fault?

Alison was ready to leave her therapist in January, once she had finished a movie script, and she was utterly grateful for his help in overcoming her writer's block. Nevertheless, she was reluctant to discuss other, more personal issues with him.

"Like what?" he asked her.

"Like sex," she told him.

"Let's talk about sex," he said. "Is your husband good in bed?" At the time, Alison figured he was just employing some sort of psychotherapeutic confrontation. She stayed.

During one session, she told him she was going to try writing a play, and he bragged to her about being on the board of directors of an upstate theater group. In late spring, she was stunned to get a call from another member of that group, who asked her if she wanted to apply to become the writer-in-residence; her therapist had recommended her.

"Of course I was grateful," Alison says, "but the whole relationship was just getting too weird." She mentioned quitting a few more times, but her therapist would say, "How can you? We're doing really good work here."

Then one day Alison's therapist called her at home, telling her the theater-group application was due before her next session, and could she bring it by his apartment? "I just wanted to give it to him and leave, but of course he invited me in.

"His place was decorated with this awful furniture, pale-green imitation crushed velvet. I hated being there; I hated realizing that, had he not been my therapist, I never would have enjoyed his company." The next session, Alison swore to herself, would be her last. She dashed off a note: "You've been a big help to me," she wrote. "But I think it's time to take a break."

"What really irritates me now was that he knew one of my big problems was with authority—fearing authority, dealing with authority, taking too much authority upon myself—and he used that problem against me, to get me to stay."

Patients who get a lukewarm—or ice-cold—response to their suggestion of termination often feel as if they've been manipulated into staying. But quite often, a therapist has a reason for resisting.

"It's the way they phrase it," says analyst Leslie Bowling. "Very often, it will be equivocating, like 'I think I'm ready to quit' or 'What would you say to my leaving?' If a patient needs my permission, then I know there's something else behind it."

Fearing resistance, some patients leave abruptly. They telephone, announce "I'm not coming back," and hang up, or start a session by saying it's their last. Cassie, who found her therapist unbearably noncommunicative, repeatedly called in sick and then stopped showing up altogether.

When she got a final bill, for $900, she delayed paying it. What followed was a lengthy letter from her therapist, detailing all the intimate issues she had left hanging. Cassie could barely bring herself to read it; she scanned it once before stashing it in some hiding place she has since forgotten.

"He couldn't just send another bill with a short note saying 'Please remit'?" she asks. "What bothered me was that his letter implied a level of closeness that I didn't feel. But of course I couldn't tell him that. I just paid the bill and sent a short note apologizing and saying that my grandmother died and that's why I didn't come back. Which she had, but that wasn't the real reason."

And still others sense their therapists don't want them to quit or, worse, won't let them.

Right about the time that Felix was considering leaving his therapist of four years, she told him, "You're the bright spot of my week. You always have a sense of humor, no matter how down you are." This threw Felix into turmoil; he invested, he says, "hours and hours of 'I did this, he did that, I don't like him,' " because he felt he couldn't deprive his therapist of her bright spot. "When I finally quit, I gave two and a half months' notice," he says, "to wean her of me."

Lydia went to see a therapist for help in getting out of her marriage. "But she had her own agenda for me," says Lydia. "She really wanted me to stay in my marriage." Two years into therapy, Lydia spent an entire night sitting in her bathroom, confronting the idea that she had to leave not only her husband but her therapist too.

Her therapist immediately became angry when Lydia announced her decision. "You cannot just walk in and leave me like this!" she said. "What do you expect me to say?"

"You could say, 'You may be making a mistake, and I'll be here if you need me,' " suggested Lydia.

"I can't say that. I can't," the therapist began shouting. "If you want to leave, go now."

Lydia was stunned. "You don't want me to call you or anything?"

"No! Don't! You made your decision!"

Six weeks later, Lydia got a letter from the therapist. "You said you were going to call me," she wrote. "Why haven't I heard from you?"

So Lydia called. "The first thing she said to me was 'I suppose you don't have any problems anymore.' "

This was five years ago. Lydia recently went back into therapy. "But this time," she says, "I made sure to get a man."

PERHAPS THE HARDEST WAY TO END THERAPY IS TO be told to get out—by your therapist. Jason knows he wasn't the greatest patient in the world. "I'm highly resistant," he says. "I'm not the kind of person who likes to do a major examination of why I'm late." Nevertheless, he was shocked when his therapist announced one day, after he had been going two years, three times a week, that his treatment with her would end the following week. "She never said why, and I guess I could have asked her, but I was too angry and hurt. Was it because she didn't like me? I wasn't there to be her friend! I thought we were making progress."

Therapists allow that the commonly held theory about their profession is that they can work with anyone. The reality is, they often don't want to.

"There are times when you lose your objectivity," says one therapist. "Like when I have female patients who are loud and pushy, I just can't bear to work with them because they remind me of my mother. It's okay for patients to see me that way, but it's not okay for me to see them that way."

And then there are the patients they just don't like, troublesome people who always seem to be saying, "What's the matter with you? I thought you were going to fix me!"

"Usually it takes a couple of years of bumping up against their defenses before I feel connected to a patient," says Kathleen White. "If that connection doesn't happen, I try to get them out. I can't bear it, these people who blame, who say, 'I've been coming here two years, and I haven't . . . and you're not . . . and *waaaaahhhh!*' I don't pick up on their signals. I don't say, 'Oh, you poor baby,' when they want me to. I say, 'You want me to say, "Oh, you poor baby," don't you?' And then they leave."

Rachel, a free-lance writer, really felt good about her therapist after two years. Rachel took one summer off to spend

Illustration by Dave Calver.

THERAPISTS MAY REJECT PATIENTS WHO ALWAYS SEEM TO BE SAYING, "I THOUGHT YOU WERE GOING TO FIX ME!"

it in a beach house, but promised she would be back in the fall.

"One of my issues was that I don't get close to people easily. I put up a barrier to all but a very, very few friends. But during that summer I noticed that I missed my therapist, and I was looking forward to seeing her again."

But when Rachel called her in the fall, the therapist said, "I'm not taking any new patients."

"I'm not a new patient," Rachel protested. Still, the therapist said she was too busy to see her.

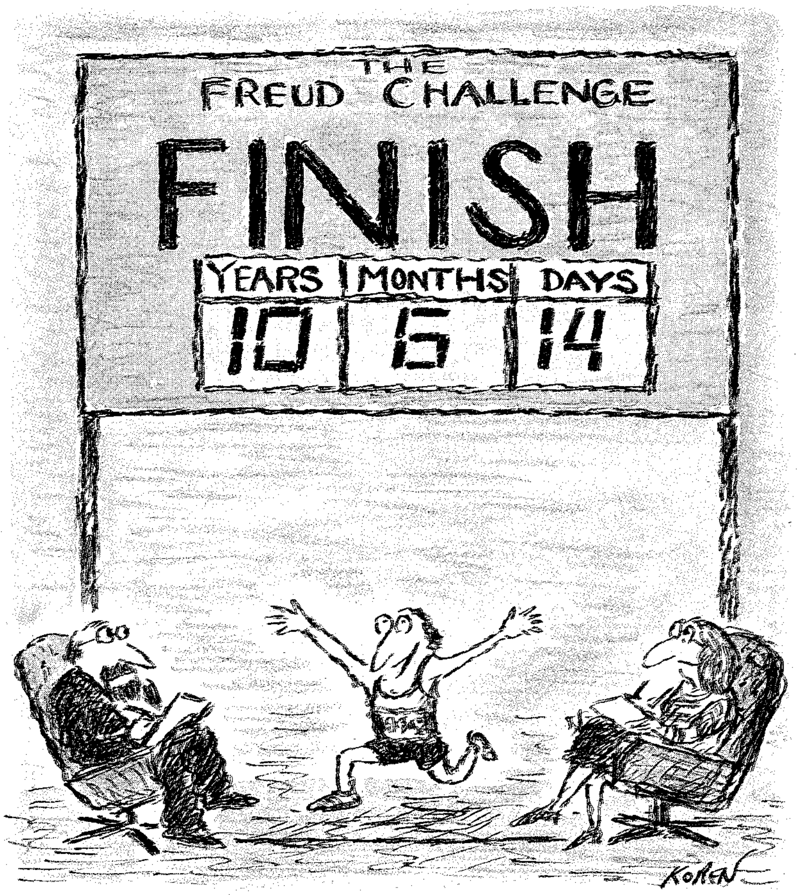
"Okay," Rachel said humbly. "Call me if you get any cancellations."

But for the next two months, Rachel was alternately furious and depressed over this unexpected termination. "I suppose I could have gone to see someone else, but here I had already opened myself up and been shot down," she says.

Then the therapist called. "I thought, Oh, she has some time now," recalls Rachel.

But no. The therapist planned to write a magazine article, and she wanted Rachel's help. "I should have told her to get lost, right?" says Rachel. "Instead, I went over to her house and tried to help her."

Today, two years later, Rachel is still fantasizing about the things she should have said.



BUT FOR ALL its inherent difficulties, termination quite often determines how much a patient is helped by therapy. "There have been cases in which termination was so traumatic that patients repressed all the lessons they learned—that's how much it hurt to think about the therapist," says Welch of the American Psychological Association. "It's a balancing act—you have to pick the right time to do it."

Easier said than done. But after conversations with dozens of therapists and patients, some guidelines emerge:

Patients should know their therapists' termination policies. Will the patients be responsible for pinpointing a quitting time, or should they wait for some signal from their therapists?

If the patient is in analysis—a program of three or more visits a week that involves delving as far back in the memory and the unconscious as the mind allows—the analyst may be the one to decide when the work is coming to a close. But in most other kinds of treatment, the decision is left to the patient, and this creates a fresh set of concerns. Chief among them: How does one know when it's time to go?

Feelings of hostility or resentment toward the therapist, a desire to get away, are not reliable indicators; they may be a sign, instead, that a painful revelation is around the corner. Restlessness is more telling, a sense that the same old ground is being covered. If patients stay in treatment just to handle day-to-day minutiae or because they feel some sort of obligation to the therapist, then termination is overdue. The most reliable method, therapists say, is for patients to keep in mind what they set out to do in therapy, and to tell their therapists when the goals have been reached. Several therapists offered the phrases that indicate to them that a patient is really ready to leave:

"I want to stop talking about my life and live it."

"I'd rather spend my money on something else." Alternatively: "I'd rather spend my time doing something else."

"I accomplished what I came here to do."

"I'm moving to another state."

The patient should realize that most therapists see termination as a distinct phase of therapy. Some new issues may crop up, particularly those dealing with death and separation. Old issues may bloom again. In any case, it's a time to resolve unanswered questions and take stock of what's been achieved. Obviously this can't be covered in a session or two. Patient and therapist should agree on a date far enough away to allow them to deal with it.

If a patient has been undergoing treatment on the couch, he or she may want to spend the last few sessions seated and facing the therapist. The therapist should no longer seem like a surrogate parent, sibling, boss, or lover but like a person doing his job. On the final day, the patient may have the urge to shake hands or hug a therapist, even though all this time and all this intimacy have passed without physical contact. It's appropriate to do so; after all, this is the final good-bye.

Sometimes, that is. Fran had been out of therapy for a year and a half when, this past spring, she found herself in a depression quite similar to the one that had driven her into her nine years of treatment. In a panic, she called up her therapist and saw her twice. Now she's thinking about starting up again.

"It was a test," says Fran. "It's like she's this repository of my pain, and my memories, and my history. I'm an only child and both my parents are old, so I had to know that she was still there for me. She's a kind of safety-deposit box—I can always go back if I need to." ■

Illustration by Edward Koren.

A castle in the sand.

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BILL SAFIRE AT THE TOP

BY LALLY WEYMOUTH

FROM NIXON TO LINCOLN

By late 1972, William Safire, President Nixon's adviser and speechwriter, had made up his mind to leave his White House post. His departure wasn't motivated by principle, but by a desire to make some money. He wanted to get back to the private sector, to return to his former business: public relations.

His plans changed suddenly one night when he attended a charity dinner for a group called Brotherhood in Action. There, he was seated next to New York *Times* publisher Arthur "Punch" Sulzberger, who had been looking for a conservative columnist for the paper.

It was an era when the leading columnists were liberals. Sulzberger knew that Safire had written some articles for the Washington *Post* and that the *Post* was negotiating with him about a column. "I said to him, 'Why don't you consider the New York *Times*?' " Sulzberger recalls. Safire liked the idea, and by the end of dinner they had what the publisher calls "the essence of a commitment." Sulzberger, a cautious man, admits it was a gamble, "a pig in the poke, one I did right off the top of my head."

The news that Safire had been hired was received at the *Times* with a mixture of horror and incredulity. Watergate was the lead story of the day, and the *Times* was struggling to catch up with the *Post*'s coverage. The last thing *Times* reporters wanted was a Nixon man in their midst. Safire didn't have a background in journalism. As a P.R. man, he had written handouts; as a speechwriter for Nixon and Agnew, he had coined such infamous phrases as "nattering nabobs of negativism."

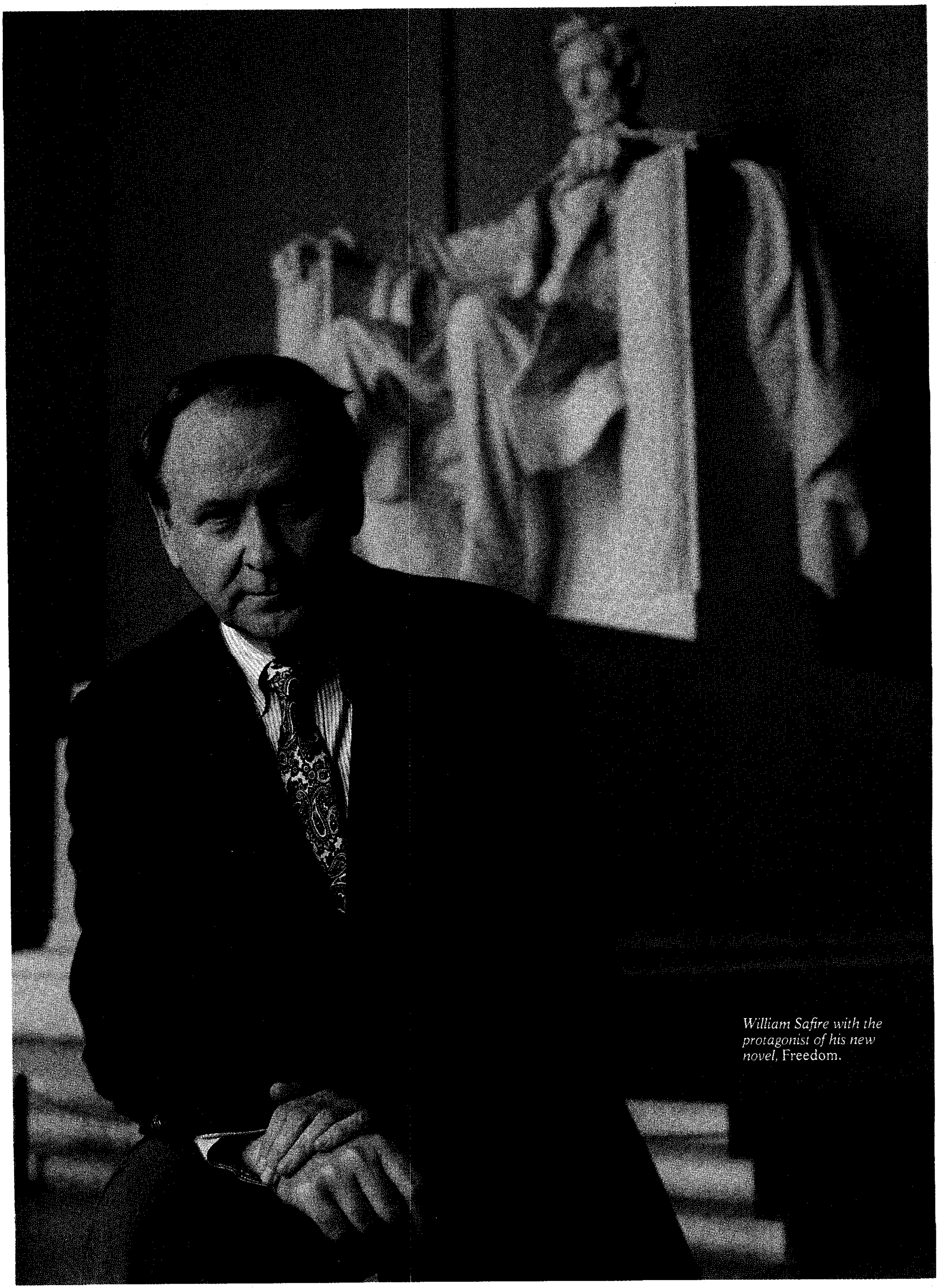
Sulzberger says that A. M. Rosenthal, then managing editor, "had a fit" when he heard the news, and editorial-page editor John Oakes "had a fit, too. No one could believe it." Earlier, when Sulzberger had asked for suggestions about a conservative columnist, he hadn't received any, but suddenly lists poured in. One came from Max Frankel, then Washington-bureau chief. "If we want someone on that political side, there must be someone better than him," Frankel recalls saying.

Sulzberger didn't yield, and today, fifteen years later, Safire is an acknowledged media star, a unique and independent voice in American journalism, earning over half a million dollars a year. He is not only the most influential political columnist at the *Times* but the author of a popular column on language that appears in the *Times* Sunday magazine. He gives twelve to fifteen lectures a year, and he has written a novel (*Full Disclosure*), a book about his years in the Nixon White House (*Before the Fall*), a political dictionary, and some books on language.

A conservative, Safire is nevertheless unpredictable. A committed Jew who makes no secret of his support for Israel, he bashed the Israeli government unmercifully over the Pollard spy affair. In a city where many journalists don't write all they know for fear of losing sources, Safire has proved time and again that he will attack any official, Democrat or Republican, friend or foe, who he believes is violating the public trust. "He's a murderous enemy, totally unforgiving," says one of his targets.

But Safire seems to have won the respect and affection of many colleagues, both inside and outside the *Times*. "He's one of my best friends," says Rosenthal. "I'd trust him with anything: my thoughts, my hopes." The *Post's* Bob Woodward says Safire writes the best column around. "I love him," says Safire rival Bob Novak.

The man who started off writing press releases has now surprised even those who weren't dismissive of his talents. Safire has spent his vacations and every free moment for the last eight years composing a detailed, 974-page Civil War novel, *Freedom*. The book traces Abraham Lin-



William Safire with the protagonist of his new novel, Freedom.

Sygma

PHOTOGRAPHED BY DANA FINEMAN

REVISIONIST: *During his years as a Nixon speechwriter, Safire became interested in Lincoln's handling of dissent. His conclusion: Historians have been too tolerant of Lincoln's "excesses."*

coln's refusal to compromise over secession, covering eighteen months in his administration, from the time he became president to the moment he signed the Emancipation Proclamation.

Freedom is due out this week, and it's already getting a lot of attention. Mort Janklow, Safire's friend and agent, says Safire got "a fabulous, seven-figure advance." Doubleday is printing 150,000 copies, and the Book-of-the-Month Club has made *Freedom* a main selection for September.

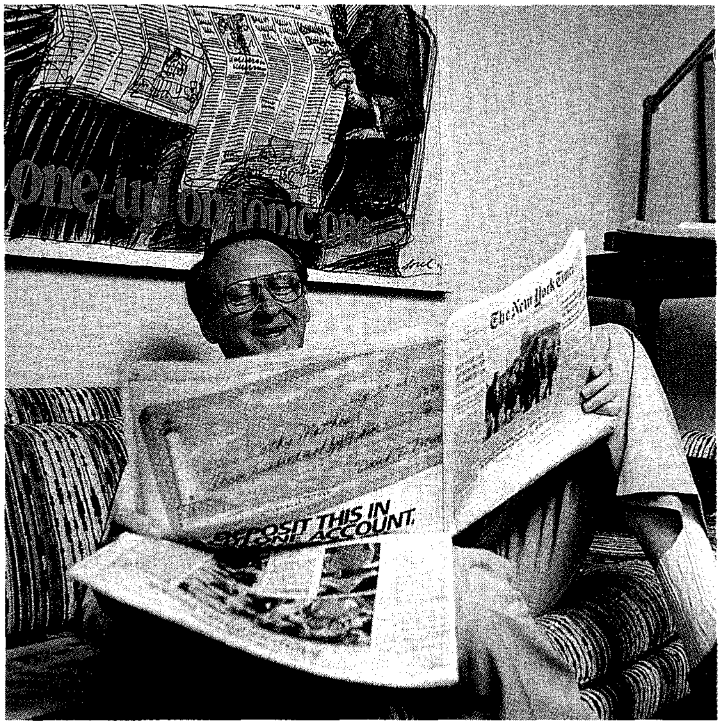
Most advance notices are favorable. *Publishers Weekly* praised Safire for "deftly grappling" with what it called "the vital, timeless" issues. Historian Arthur Schlesinger Jr. calls the book "an excellent historical novel. But *Kirkus Reviews,* another trade sheet, panned the book, calling it "an unselective morass of ill-digested facts and repetitious debates."

Why is *Freedom* so long? "Because I'm writing not just my view of Lincoln but my theme of individual freedom versus national security, and that's what led me down so many trails," Safire says. "The reader who wants a quick page-turner isn't mine. I'm looking for someone willing to look at where the roots of our current problems come from."

Nothing is black or white in *Freedom.* Safire's Lincoln, a pragmatist who doesn't resemble the mellow politician portrayed in Carl Sandburg's landmark biography, is willing to do anything, even impinge on civil liberties, to preserve the union. Safire's Southerners aren't all villains. He shows the southern side, "that they weren't crazy to secede." In the novel, Senator John Breckinridge of Kentucky makes the argument that no matter how good the end, insidious means to reach it are not justified.

No reader will miss the parallels with issues raised in the Iran-*contra* affair. Today's struggle between the executive and legislative branches started in Civil War days, Safire contends. The struggle to maintain civilian control of the military featured "[Union general George] McClellan in my book and Poindexter and North in Reagan's book," Safire says.

SAFIRE WAS BORN IN NEW YORK on December 17, 1929, the youngest of three sons of Oliver C. Safir, a thread manufacturer. (Bill Safire later added the *e* to the end of his name when he got tired of Army sergeants mispronouncing it.) His father was a self-made man, originally from Tennessee. When Bill was four, his father died. Ida Safir, Bill's mother, called her three sons together and told them, "All you have now is each other, and you must take care of each other."



TOP GUN: *His hiring gave* Times *editors fits—but he earned a Pulitzer Prize.*

The newly widowed Mrs. Safir took her three sons to Los Angeles. Seven years later, she moved back to Forest Hills, then to the Upper West Side, where Bill attended junior high school. He then went on to the Bronx High School of Science.

Politics—certainly conservative politics—was not a part of the household, Safire's brother Leonard says. Ida Safir liked President Roosevelt but was not politically active. Leonard describes himself as a "moderate centrist—never a Republican," while the oldest brother, Marshall, is a Democrat.

When it came time to go to college, Safire chose Syracuse because it offered the best scholarship. Robert Menschel, his Syracuse roommate, recalls that Safire liked writing but had little interest in campus life. After two years, he dropped out to work for the P.R. man Tex McCrary, who wrote a popular column in the *Herald Tribune* called "Close Up" and did the "Tex and Jinx" radio show from the Waldorf. Young Bill Safire did many interviews for "Close Up." Instead of reading the classics, he interviewed Mae West and Somerset Maugham.

Safire says that McCrary was "a big influence on my life. He was a very rigorous man, a driver." He is proud of "my kids," as he insists on calling them. (Barbara Walters also worked for him.) He taught them, he said, that "the adjective is the mortal enemy of the noun" and that presidents are on your payroll, not the other way around. Safire, McCrary told me, was "engaging. He knew how to unlock people, to make them talk."

McCrary introduced Safire to liberal Republican politics, taking Bill to work first in the 1952 Eisenhower campaign. "That's where I started getting Republican views," Safire says. "I had no background in conservatism. I learned a little in the Eisenhower campaign of 1952. In 1960 and '64, I was still in the progressive wing of the Republican party."

If McCrary gave him his introduction to Republican politics, his political education was completed by the late Wall Street lawyer Jack Wells, a partner in Rogers & Wells, the law firm of former secretary of state William Rogers. An athlete, a scholar, a man with political savvy, Wells could "get anything done in New York State," says his friend Roy Furmark, the businessman who blew the whistle on the Iran arms deal last year. In the sixties, through Wells, Safire got to know William J. Casey, a member of Wells's firm and one of Wells's good friends. He had met Casey during Nixon's 1960 campaign.

After his stint on "Close Up," and after serving in the Army, Safire went to work in McCrary's P.R. firm. Public relations, Safire says, is "one of the last places where adventure can be had. We were more than publicity agents—advising companies, representing developers, Bill Zeckendorf and Bill Levitt."

McCrary and Safire scored one of their greatest triumphs by orchestrating an event that made headlines around the world: the 1959 “kitchen debate” between Vice-President Richard Nixon and Nikita Khrushchev. The kitchen was in a “typical American house” that McCrary and Safire had had constructed for a client, All State Properties, at the American National Exhibition in Moscow. Safire himself took the famous photograph of Nixon debating with Khrushchev.

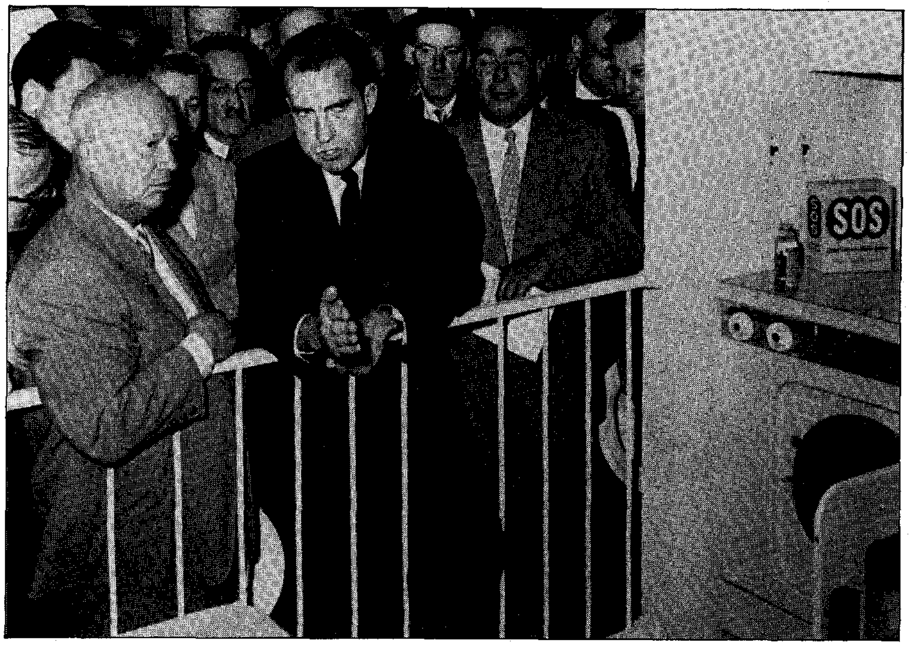
Barbara Walters remembers that the kitchen conference was staged when Safire was heading up the radio and TV department of the firm. Although “he was very smart, none of us ever thought of him as a writer. He was a superb account executive,” says Walters, who remains his friend today.

Safire made other long-lasting friendships during this period. In the late fifties, he started a club called the Wednesday Ten. The aim was to introduce friends from one part of his life to those in another part. “Safire was networking before anyone invented the word,” says Janklow. George Lang, the restaurateur, was a member of the club, as was Menschel, now a limited partner at Goldman Sachs, and Ed Bleier, now president of a division of Warner Communications.

In 1961, Safire split off from McCrary and formed his own firm, with offices in the Seagram Building. His first account was Good Humor, at that time headed by his friend David Mahoney. Bill Casey’s friend, oil entrepreneur John Shaheen, brought Safire an oil-company account. In 1964, Safire was hired to do public-relations work for Governor Nelson Rockefeller’s presidential campaign. Thanks to Wells, he also worked in the 1961 mayoral campaign of Attorney General Louis Lefkowitz and in Jacob Javits’s senatorial campaigns. In 1966, he helped Casey (another American-history buff) in his unsuccessful campaign for the Republican nomination for Congress from Long Island. He even persuaded Casey, a notorious mumbler, to go to a speech teacher.

IN 1962, THOUGH HIS CAREER WAS succeeding, Safire, nearing 33, was still single. One day Bleier called to ask a favor. He was dating an Englishwoman whose sister was coming to visit. Would Safire take the sister, Helene, to dinner so Bleier could spend an uninterrupted evening with his date? When Bleier saw the sister at Kennedy airport, he slipped into a telephone booth to call his friend. “She’s gorgeous,” Bleier remembers telling Safire. “Meet me at my apartment.”

“We locked it up within two weeks,” Safire says. “Dave Mahoney helped market me to a family I didn’t know. Lincoln got married at 33, and I was approaching 33.” The Safires have a son, Mark, 23, and a daughter, Annabel, 21.



P.R. WIZARD: *Safire helped orchestrate the Khrushchev-Nixon “kitchen debate” in Moscow.*

“THERE ARE THINGS TO ADMIRE and things to turn you off,” says Safire, reminiscing about Richard Nixon, one of the central figures in his life. He has said in the past, and still believes, that Nixon is like a seven-layer cake—a man of many parts.

Safire first offered his services as a P.R. man and speechwriter to Nixon in 1965. “The line was very short,” he says. Only Pat Buchanan was with Nixon at the time. Nixon was trying to figure out how to get into the 1968 presidential race, and Safire found an opening. It was provided in October 1966 by President Johnson, who attacked the Republicans as “the party of fear and negativism”—even claiming that Republican gains in the election might cause the United States to fail in Vietnam. Safire helped Nixon assail Johnson’s statement, and Johnson, as Safire recalls, “resuscitated Nixon by attacking him as a chronic campaigner.” Two years later, Nixon was elected, and Safire put his assets into a blind trust (selling his company shortly afterward) and headed for Washington.

By the time Nixon became president, he had assembled a team with an adviser for every political position. Buchanan represented the conservatives; Safire and longtime Nixon aide Ray Price represented the more moderate Rockefeller wing of the party; Washington lawyer Leonard Garment was the voice of the liberal community; and Harry Dent, the architect of Nixon’s southern strategy, spoke for the South. Nixon would bounce his ideas off this group, recalls Buchanan, and from their responses, he could get a pretty good idea of what public reaction would be.

Buchanan says that the Safire who served in Nixon’s White House was less conservative than the man at the *Times* today. Safire differed with Buchanan on busing and Vietnam. “I favored more energetic action in Vietnam,” Buchanan says. “I thought the North should have been bombed and mined in ’69 instead of ’72.” Safire was more moderate, “closer to Henry [Kissinger].” Safire confirms Buchanan’s assessment. “I kind of like cease-fires,” he says.

With each of his speechwriters, Nixon maintained a one-on-one relationship. “I always knew I could get a memo in to Nixon,” Safire says. “Reagan has worked out a staff structure that really is what Nixon’s only seemed to be: the so-called Berlin Wall of Ehrlichman and Haldeman, which people thought kept Nixon from getting things.” Nixon read the memos from his speechwriters, writing his observations in the margins.

Safire, who keeps a Nixon memento—a clay model of Lincoln’s fist—in his office, speaks admiringly of the way Nixon prepared for press conferences. Buchanan (or sometimes Safire) would put together a book of 80 questions and answers on every subject that might come up. That meant pressing the various agencies to get the answers to possible queries and then forcing the president to take an interest in areas he might otherwise have ignored. Book in hand, Nixon would retreat alone to a room for eight

Photograph: A.P./Wide World.

“I WAS REALLY WRONG”: *When Safire finally realized he had been wrong about Nixon and Watergate, he told his readers—applying to himself the unflinching prose he would later use against others.*

hours, turning off the phone. Occasionally, he would call out to Buchanan or Safire for more material on a problem.

“That's why I'm angry at Reagan for having quarterly press conferences,” Safire says. “It contributes to the looseness of government. He's cramming rather than studying every month.” (Reagan gets only questions, not answers, and then undergoes two two-hour rehearsals, during which he tries out responses and aides correct him.)

FOR BETTER OR WORSE, SAFIRE'S White House posting will always be associated with Spiro Agnew. In 1970, Safire and Buchanan were detailed to write speeches for the vice-president, and they took to the job with fervor.

Agnew had begun to emerge as a figure in the fall of 1969. On November 3, in reaction to a new mobilization against the Vietnam War, Nixon made his famous speech calling on the “silent majority” to support the war effort. The press excoriated the speech. Furious, Nixon wanted to strike back. Buchanan says he suggested having Agnew make a speech attacking the press. Drafted by Buchanan and approved by Nixon, the speech was delivered in Des Moines, Iowa, on November 13. A week later, Agnew struck again, in Montgomery, Alabama. In *Before the Fall,* Safire writes approvingly that the vice-president's speeches “ripping into the Washington *Post* and the New York *Times* contained material that was overdue.... The press was vulnerable in its excess of advocacy and loss of the value of objectivity in news columns.”

Overnight, Agnew was a sensation, and he became the point man for the crucial 1970 campaign, in which the Republicans were trying to hold their own in Congress. The president could not engage in partisan attacks, but Agnew could. So the Agnew plane took off with Buchanan, Safire, and Nixon aide Bryce Harlow on board. Buchanan and Safire could write whatever they wanted. Free of the worry of White House clearances, they had fun, and “the Democrats were going bananas,” says Buchanan.

Today, Safire says, “I was wrong about Agnew. He was a bigot. I liked the man before I knew him well.” But Safire says he isn't ashamed of the speeches he wrote for Agnew.

More famous than any of his Agnew speeches was the phrase Safire coined: “nattering nabobs of negativism.” Safire says he was looking for an update of Adlai Stevenson's “prophets of gloom and doom.” It was directed, he explains, against “the professional pessimists”—mainly academics who were criticizing “the way we were getting out of the war.”

It was during the Nixon years that Safire became interested in President Lincoln's handling of dissent. He concluded that historians had been too tolerant of what he calls Lincoln's “excesses”: the assumption of Congress's power to suspend habeas corpus during a rebellion or invasion and the raising of an army and imposition of a blockade without congressional approval. But Safire also came to believe that Lincoln's provocation was greater than the pressures that Nixon or Lyndon Johnson had confronted. “I think Lincoln was wrong in the way he cracked down on Americans in the North, but because of the worshipful attitude of Americans to Lincoln, they have allowed his excesses to be tolerated.”

Safire admits he still has a lot of respect for Nixon, but adds that in the seventies, “when he became the liberal darling with détente, I zapped him for being soft on communism.”

WHEN SAFIRE WAS preparing to leave the White House and join the *Times,* Buchanan drafted a friendly letter, praising Safire, for Nixon to send Sulzberger. But Nixon—angry with the press—refused to sign it.

Safire arrived at the Washington bureau in April 1973. Not a reporter in the bureau welcomed him, says a senior *Times* editor who was there. Indeed, the reporters looked on Safire's hiring as the publisher playing what one called “compensatory politics” with the Nixon administration. When Safire walked through the city room, silence fell. The only reporter who would have lunch with him was his childhood friend Martin Tolchin.

To make matters worse, many of Safire's early columns were a defense of Nixon. He actually wrote a column about John Dean with the line “You will never drag down Nixon, Gunga Dean.”

After reading Safire's columns for three months, Pulitzer Prize–winning author David Halberstam wrote a letter to Sulzberger, more or less expressing the sentiments of most of his colleagues. “Safire is not a man of ideas or politics but rather a man of tricks, which is the last thing the *Times* needed,” Halberstam said. “It's a lousy column, and it's a dishonest one. So close it. Or you'll end up just as shabby as Safire.”

A few months later, Safire learned that while he was in the White House, his office and his home telephones had been tapped. In a column on August 9, 1973, he told his readers, “I did not knock myself loose for Mr. Nixon in 1959 and 1960, and then cast my lot with him through the long, arid, comeback years of 1965 through 1968, to have him—or some lizard-lidded paranoid acting in his name without his approval—eavesdropping on my conversations.” He blamed National Security Adviser Henry Kissinger for the tapping. To this day, Kissinger denies having done it, but the bugging disclosure was the start of a long feud between the two men.

Safire says that the wiretapping did two things: It increased his awareness that civil liberties as well as national security must be protected, and it changed his view of Kissinger. “It bothers me, obviously, and colors what I write about him,” he admitted in *Before the Fall.* He adds today, “Whenever I disagreed with him subsequently on détente, he attributed it to my grudge on wiretaps.”

When it finally became clear to Safire that he had been wrong about Nixon and Watergate, he told his readers—applying to himself the same unflinching prose he would later use against others. He had been “really wrong, not mistaken, not slightly off base ... but grandly, gloriously, egregiously wrong,” he wrote. Still, Safire points out today that Nixon did not invent political sin. “I didn't like the way the Kennedy people, who were very tough when it came to dirty tricks ... and the Johnson people charged Nixon with inventing wiretapping. That was a hypocritical thing.”

ON AUGUST 9, 1974, WHEN Richard Nixon announced his resignation, Bill Safire was standing in the city room of the *Times* in New York. He heard a cheer go up. Rosenthal approached him, put his arm around his shoulder, and said, “This must be a tough time for you.”

Four years later, Safire won the Pulitzer Prize for his columns exposing the apparently dubious financial dealings of Bert Lance, President Carter's director of the Office of Management and Budget, and reporters had to admit that Safire was not only one of them, he was one of the best of them.

In the middle of one of Safire's attacks on Lance, the Carter official sent the journalist a note saying, "The Bible says, 'Love those who despise you.' May you and yours have a Merry Christmas and a Happy New Year." Safire responded with his own note: "The Bible also says, 'Ye shall know the truth, and the truth shall set you free.' " It was the beginning of a friendship that lasts to this day.

"My central belief is 'Kick them while they're up,' " says Safire. After Lance was found not guilty of nine bank-fraud charges and a mistrial was declared on three other charges (the case was ultimately dropped), Safire called off his attacks, and "I'm glad I did, because he's been harassed."

FAMILY MAN: *Safire with his wife, Helene, in her jewelry studio.*

Safire has defended many unpopular causes, from the Kurds to Roy Cohn. Cohn, in the fifties—as Senator Joseph McCarthy's right-hand man—hunted down alleged Communists. In the years following his anti-Communist crusade, he was regarded as a pariah. Nevertheless, Safire continued to take Cohn's calls. He had met Cohn before the Army-McCarthy hearings, when Safire was working for McCrary and Cohn was an assistant in the U.S. Attorney's office.

Safire did more than take calls from an unpopular man. He was also a character witness for Cohn in 1985, when the New York City Bar Association held hearings on whether to disbar the dying man. (It did.) In a column defending Cohn, Safire claimed that technical reasons "were dredged up . . . to get even with a hard-hitting anti-legal-establishment right-winger, at a time he is physically unable to defend himself."

He commended Cohn for his personal loyalty, saying, "He started his career exploiting national disloyalty but wound up as an exemplar of personal loyalty."

When things began to go well for Safire at the *Times,* Rosenthal suggested that he write a once-a-week column on language. He knew that in the sixties Safire had become interested in the subject. Indeed, Safire had written his own political dictionary, published first in 1968 and updated in 1972 and 1978. The dictionary contained a combination of definitions and quips. "Middle of the road," for example, was defined as "the place where most U.S. national political candidates, Democrat or Republican, take their stand, the land equivalent of *mainstream.*"

Safire agreed to do the column for a year, thinking it would not hold up. To his surprise, it has turned out to be one of the most popular columns in the paper, provoking about 300 letters a week.

SAFIRE SUPPORTED RONALD REAgan for the presidency in 1976, backing him over Gerald Ford because Reagan, like Safire, opposed détente. But when Reagan came to office, Safire worried that as a columnist he might lose his edge. As he puts it, "During Carter, I was clobbering them."

He didn't need to worry. "If you hold people to high standards, you discover there's plenty to write about," he says. He has tackled Charles Wick, director of the United States Information Agency, for taping calls. He has criticized National Security Adviser Robert McFarlane as an angry man who was trying to imitate Kissinger's opening to China. He has accused Michael Deaver of violating the Ethics in Government Act. As for the future, Safire warns, "I'll hold Ed Meese to a tough law-and-order standard. . . . Weinberger keeps insisting he didn't know about the finding [authorizing the Iran arms sales], but he had to know."

Safire didn't spare his old friend Casey, explaining to readers that the CIA chief was responsible for the failed Iran initiative. Last December, Safire sent word to Casey that he suspected that a CIA accountant was aware of the Swiss bank account established for the Iran arms deal. It was an educated guess: "I figured that must be true." Casey called Safire three times the day before his seizure, claiming that Barbara Walters's interview with arms dealer Manucher Ghorbanifar, which left out any reference to U.S. participation, was the true story. "I knew it wasn't," Safire says.

Of President Reagan's role in the Iran affair, Safire says, "He knew fully about the Iran deal and kept others ignorant of it. Reagan called that shot, based essentially on compassion." For John Poindexter, Safire has harsh words. Although he previously thought of him as "an apparatchik," he now says, "I was wrong. He was more than an apparatchik. He was a dangerous man."

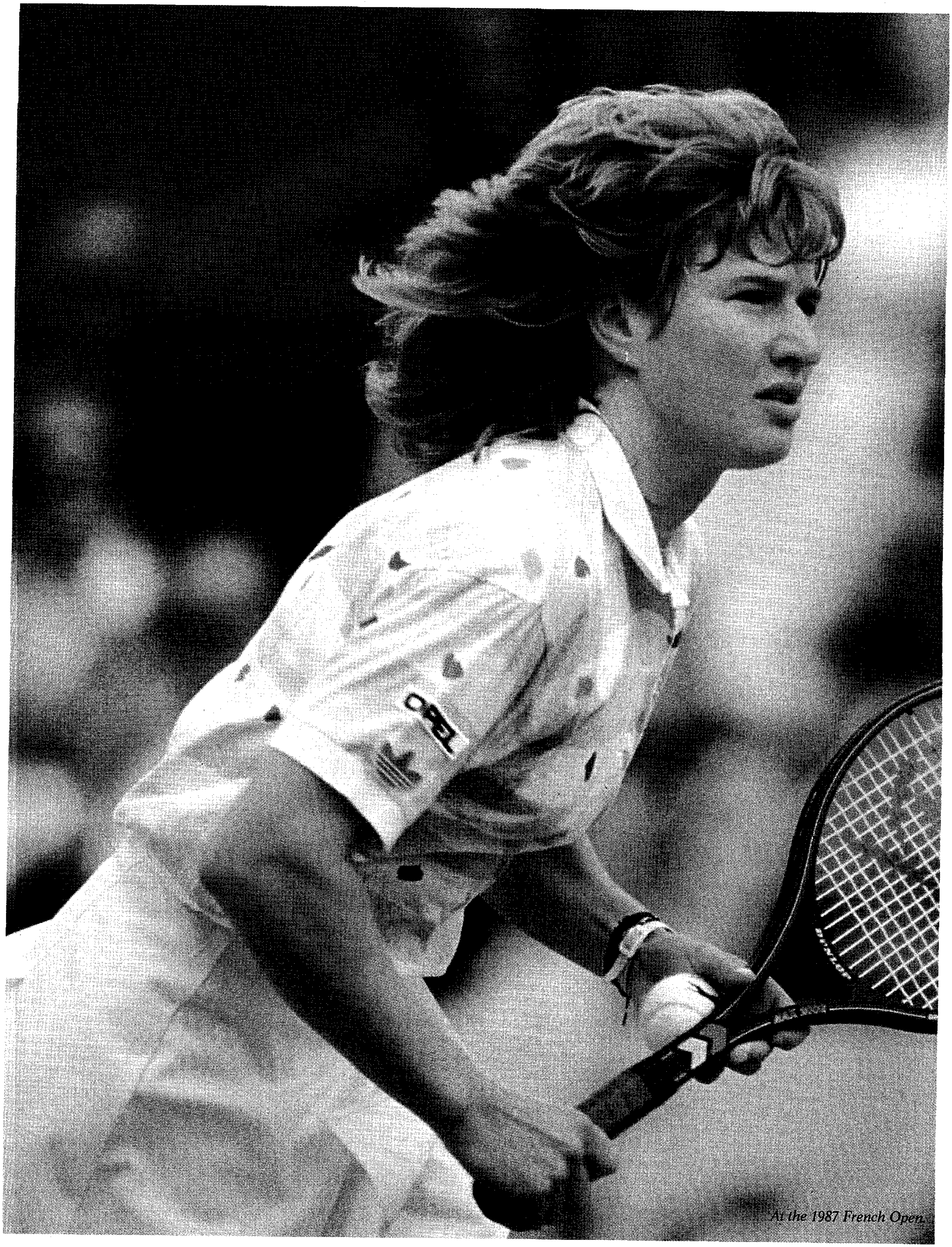
Safire is opposed to a presidential pardon for North and Poindexter should they be indicted and then convicted: "They ought to pay to set an example for the next NSC staff."

IN NEW YORK NEXT MONTH, THERE will be a party to celebrate the publication of Safire's new book. The party will be given by . . . Henry Kissinger. The feud is over. How did it end? Seven years ago, David Mahoney gave Safire a fiftieth-birthday party and invited Kissinger. "He came and we kidded each other," Safire says. It was the start of their own détente.

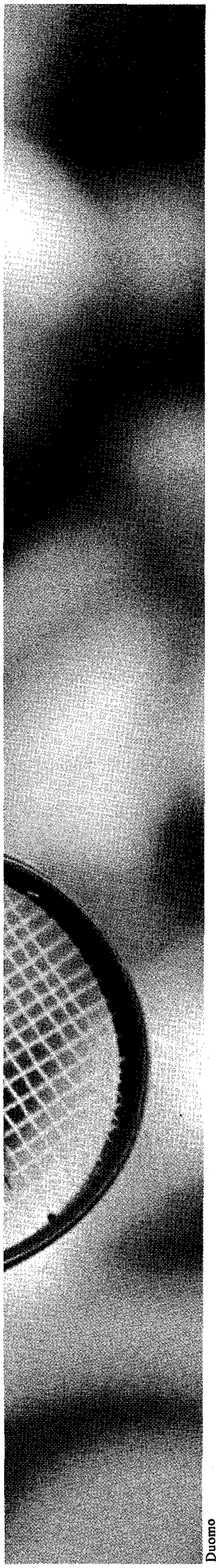
Safire's truce with Kissinger—like his friendship with Lance—is proof of his rule that "you have to fight again another day. You deal with people over a long period of time and develop an affection for friends and foes."

At the Washington bureau, Safire's role has expanded recently. Deputy bureau chief Johnny Apple has invited him to attend bureau news conferences. *Times* reporters know Safire is generous with his sources, his exclusives, his ideas. Executive editor Max Frankel now says that opposing Safire's hiring was the "biggest mistake I ever made."

What will Safire do next? "I have the world's greatest job," he says. "I'm sharing the action and passion of my times, and I can say what I think and go where I want and have some influence on what people think of events." ■



At the 1987 French Open.



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STROKES OF GENIUS

STEFFI GRAF PEAKS FOR THE U.S. OPEN

BY MICHAEL STONE

FOUR YEARS AGO, RENÉE RICHARDS scouted Steffi Graf at the U.S. Open. "I was coaching a good young junior called Melissa Brown and she had to play Steffi, who was fourteen then, in the qualifying," Richards says. "So I watched her in a couple of her early-round matches, and I saw that she was very light on her feet and had a nice, steady slice backhand, but she had a tendency to swing late on her forehand. So I told Melissa to hit hard to her forehand and she did, and she won 6–1, 6–2."

Today, no coach would dream of challenging Graf's forehand. Clearly the dominant stroke in women's tennis, it has propelled the West German player to victory in 51 of 52 matches this year and the world's No. 1 ranking, which she took a week ago after beating Chris Evert in the Virginia Slims of Los Angeles. Far from her days as a qualifier, she will likely enter the U.S. Open next week as the tournament's top seed, only the second time in thirteen years that a player other than Chris Evert and Martina Navratilova will have done so.

Richards is still scouting Graf, but this time as the coach of Navratilova, Graf's main competitor on the tour. Already this year, they have met in the finals of two grand-slam events—Graf won the French Open and Navratilova took Wimbledon—and their developing rivalry has rejuvenated women's tennis. Their matches contain all the elements of a classic confrontation: age versus youth, left-hander versus right-hander, serve-and-volley versus ground game. Many fans believe their meeting in the semifinals of last year's U.S. Open, a three-setter won by Navratilova in a tie-breaker, was the greatest women's match in the modern era.

But Graf is exciting to watch no matter whom she faces. Unlike Evert, whose baseline game is primarily defensive, or Navratilova, with her muscular net-rushing tactics, Graf plays an aggressive all-court game, ripping ground strokes with an abandon that baffles opponents. After losing her third straight match to Graf, in last month's Federation Cup, Evert said, "There are no chinks in her armor. . . . If I could find a weakness, I would pounce on it. I don't know what to do anymore."

Graf is an enigma off the court as well. Since joining the tour a few years ago, she has kept her distance from the other players, a distance enhanced by her father, Peter Graf, who has antagonized a part of the tennis establishment in his zealous pursuit of Steffi's interests. Now, as the No. 1 player, Graf will be asked to

PHOTOGRAPH BY ADAM J. STOLTMAN

ON THE ATTACK: *"Steffi likes to get the point over quickly," says Peter Graf, her father and manager. "She's not like the defensive players who have to stay out on the court three hours for every match."*

play an increasingly public role in promoting the tour—a tradition that extends back to Billie Jean King. Fresh-faced and bright, Graf could make a much-needed contribution to women's tennis. But some of the older players, at least, wonder how enthusiastically Peter Graf—and, by extension, Steffi herself—would welcome that role.

Meanwhile, Melissa Brown has virtually disappeared from the scene, one of many young American hopefuls who haven't realized their early promise. The rise of European stars like Graf and her countryman Boris Becker has perplexed American tennis fans concerned with the apparent failure of the country's junior programs. After dominating the tennis scene in the seventies and early eighties, America has not produced a major talent in years. But Graf's prodigious abilities should not be made the symbol for any national program or style of play. "Steffi Graf's the kind of unique player who comes along once in a decade," Richards points out. "She could have been born on the moon, and she still would be Steffi Graf."

IN FACT, SHE GREW UP IN BRÜHL, A town outside Heidelberg. Peter Graf, who had sold cars and insurance, took up tennis when he was 28 and won a national ranking within 2 years. When she was three, Steffi began devising household games with his racquet. "She was always pestering me to play when I came home from work," her father says. "I thought she was just looking for attention."

By the time Steffi turned five, however, Peter, who had begun teaching tennis, realized that his daughter had a special aptitude for the game. She was already playing from the baseline, and he noticed that she concentrated longer and controlled her racquet better than many of his older students. "Later, I saw a tape of Tracy Austin"—the youngest player to win the U.S. Open—"when she was five," he says. "Steffi was better."

Graf's father enrolled her in a national program then, but the facility was far away and there were eighteen players and only three courts. At about the same time, he began managing a tennis hall next door to his home in Brühl and began hitting with his daughter every day after she came home from school. To stay competitive, Steffi continued on and off in the national program. One of her occasional partners was Boris Becker, then an undistinguished junior from neighboring Leimen. But Graf's father disagreed with the coaches' methods and undertook the bulk of her training himself. "That was the time of Borg," he says, "and everything had to be topspin. There were only a few coaches, and they tried to teach all the players the same way. But that wasn't Steffi's natural style."

Peter Graf has always been fiercely protective—some say overprotective—of his daughter. Because of his combative manner (he is a former boxer) and their close relationship, outsiders often assume he is the force behind her career, a classic "tennis parent." But those who know the pair well say that in fact he acts as a brake on Steffi's perfectionism and has given her the freedom to enjoy the game. "I never really thought about becoming professional," Steffi says about her development. "I just really liked tennis, and I was playing tournaments and moving up always to the next level. It happened naturally."

And quickly. After winning the German "fourteens" at twelve and the German "eighteens" at thirteen, she turned pro, becoming the youngest player at the time to be ranked by the Women's International Tennis Association. Two years later, she reached the round of sixteen at Wimbledon and won the gold medal at the 1984 Olympics. In 1985, she was a finalist or semifinalist in seven tournaments, including the U.S. Open, where she defeated Pam Shriver and Manuela Maleeva before losing to Navratilova. Then, in April 1986, she beat Chris Evert at Hilton Head to win her first pro tournament.

Graf's progress through the rankings had been steady; she reached No. 3 even before her Hilton Head victory. But after the breakthrough, she won her next three tournaments—making four in six weeks—and capped her streak with a victory over Navratilova in the finals of the German Open. Graf's finest match in 1986, however, may have been the one she lost to Navratilova at the U.S. Open. Graf's start was shaky, and Navratilova moved ahead 4–1, but after a rain delay, both women played brilliant tennis through three sets, with Navratilova eking out the final tiebreaker 10–8. Both players held match points, and each rallied back from the brink of defeat with fearless shots. Significantly, a large number of the players crowded the stands, confirming what the public had just begun to sense: Graf was a clear threat to Navratilova's long dominance of the women's game.

This year, Graf has been almost invincible. After winning her first tournament at the Virginia Slims of Florida, she disposed of Evert and Navratilova at the Lipton International Players Championships in just 113 minutes, allowing them a total of eight games. Since then, she has won six tournaments, including the Italian, West German, and French Opens. Her victory over Evert in Los Angeles ensured her ranking as the world's top woman player.

THE CENTERPIECE OF GRAF'S game is her forehand, a whiplike stroke that combines deception with extraordinary power. Clearly, no one hits the ball harder on the women's tour; her coach, former circuit player Pavel Slozil, says she hits the ball harder and flatter than many *men* on the tour. Still, some experts are more impressed with Graf's footwork. "The main difference between the men and women today is mobility," says *Tennis Week* publisher Gene Scott. "That's what Steffi has. That's what gives her the opportunity to get into position to hit all those forehands in the first place."

ProServ's Dick Dell, who manages Gabriela Sabatini (*New York*, June 24, 1985), thinks that Graf's intensity and court savvy, more than her physical skills, have given her an edge over his client. (Graf has beaten the No. 8-ranked Argentinean nine times without a loss.) "You never see her make a dumb shot," he says. "She always has a clear vision of what she wants to do, and she seems to know what you want to do."

Dell tells a story about this year's semifinal match between Graf and Sabatini at the French Open. "Gaby was serving for the match at 5–4, 15–love in the third set," he says. "On the next point, she hits her serve deep to Graf's backhand and Graf runs around it and cracks a forehand winner that Gaby could only look at. Then, after Gaby mis-hits to make it 15–30, Steffi chips and comes in and puts away a forehand volley, and then at 15–40 she hits a cross-court backhand winner off the tape from an impossible angle. The point is that when it really gets into the crunch, you've got to reach up and strangle her; she's not going to lose it herself. Gaby only made one mistake in that game, and still she lost her chance."

Renée Richards, who was also in the stands that afternoon, still marvels at Graf's forehand at 15–love. "You've got to realize that Steffi was playing Sabatini, her only real peer-age rival, that she was going for her first grand-slam title, and that she had a winning streak of seven tournaments and 38 matches on the line," Richards says. "Down 15–love, if she loses the next point, the match is over. You can't ask for more pressure than that. The remarkable thing is, not only did she go for her shot but she made it."

At eighteen, Graf is legendary for her ability to withstand pressure. "I lost a three-setter to Steffi in Stuttgart a few years before she'd started doing so well on the tour," says Andrea Leand, a former American junior champion. "I remember every time I thought, 'This is where she should buckle,' during the match, she started playing stronger. I mean, she didn't just play the big points well—she actually seemed to be enjoying them."

Enjoyment is the key to playing well under pressure, according to Billie Jean King. Anyone who has followed the tour has seen the vast difference between the way so many of the women play in practice and the way they play in a match. "When the bell rings," King says, "they just seem to tighten up."

Graf offers no explanation for the way she deals with pressure, other than that she doesn't feel it. "I don't think about it," she says. "When I'm on the court, I don't think if I should win this match or if I should lose this match. I just think about the tennis."

She does realize that her opponents may not be so focused. But she isn't sure why. "Perhaps they grew up differently from me," she suggests. "All the time I was in the juniors, I never felt any pressure to win. My father never gave me any pressure to win. If I lost, I lost."

Of course, Graf hasn't lost very often in the past few years, and her competitiveness on and off the court is well known to the players. Pam Shriver recalls that Graf refused to acknowledge Navratilova's greeting during a rain delay in one of their matches last year. And Graf admits that she can't even practice without trying to win. "When I play against Pavel," she says, "I can't just try something new—come to the net every point. I end up staying on the baseline trying to win all the points."

Graf's businesslike attitude toward winning may have piqued some of the veterans on the tour, where gamesmanship is not unknown. But Shriver expresses a deeper concern. "We're not like the men's tour," she says. "We're still second-class citizens in this sport, and we have to pull together for our support. The book is still out on whether Steffi is willing to make that contribution."

Graf, however, belongs to a third generation of players who are too young to remember when the tour was struggling to survive. Since joining the circuit, many of them have been deluged by sponsors' demands and the media. Far from seeking publicity, they jealously guard their private lives. But part of their reticence may simply be their age. "Everyone says now I must give back to the tour," Graf says. "I don't understand this. I'm only eighteen. Give me a few years."

If Graf keeps her distance from the other players on the tour, she is very close to her family. Her mother and younger brother see her at tournaments and, of course, when she returns home. But her father has played the most conspicuous role in her tennis life.

Peter Graf's relations with the tennis establishment have been, at best, antagonistic. He has alienated tour officials and tournament directors, fought with referees, and, on at least one occasion, gotten his daughter penalized by illegally coaching her from the stands. But he seems to be unfailingly gentle with Steffi. After every match—win or lose—he hugs and kisses her. Spectators in the players' box during last year's U.S. Open semifinal tiebreaker between Steffi and Navratilova say he averted his eyes for points at a time.

POWER PLAY: *Graf's forehand is the most feared weapon in women's tennis.*

AT THE TIME GRAF was playing her first tournament in the United States, in 1981, Americans dominated tennis. About half the top-ranking men and women were from this country. Among the men, John McEnroe had just succeeded Bjorn Borg as the world's premier player, Jimmy Connors's best year was still ahead of him, and Jimmy Arias and Aaron Krickstein were about to burst onto the scene. Chris Evert led the women's tour, pursued by such talented young Americans as Tracy Austin, Andrea Jaeger, Pam Shriver, and Kathy Rinaldi. But none of the prodigies lived up to their early promise, nor were they replaced by fresh contenders.

The lull in American tennis coincides with a boom in Europe much like the one the United States experienced during the mid-seventies. The sport is increasingly popular, and more people can afford to play it. But many European countries have national programs that offer more complete, broad-based training than our own.

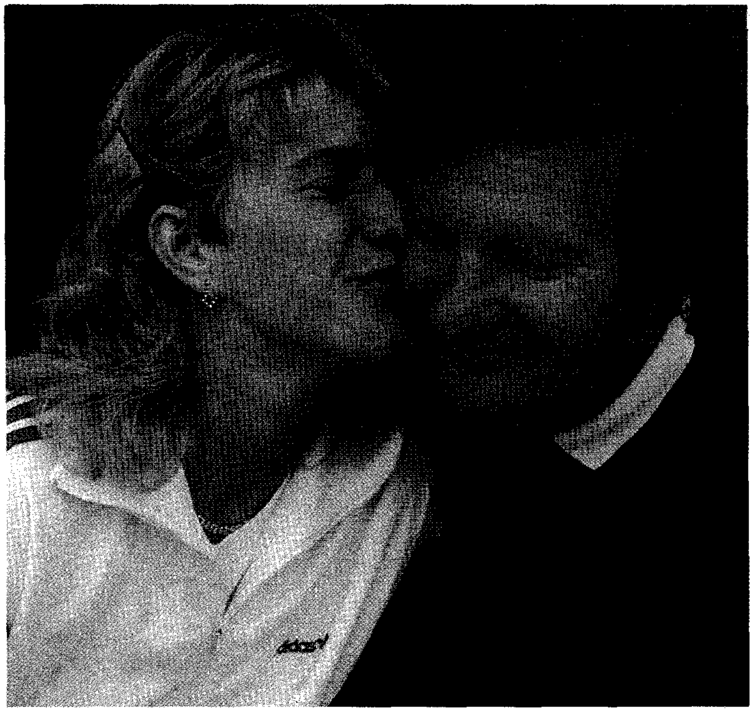
The United States Tennis Association (USTA) subsidizes a limited number of juniors, mainly those who have performed well in the older age groups. The European programs are generally open to any youngster who wants to join, and they provide coaching and court time to applicants, regardless of the results. "In Europe, they have real programs," says

Photograph by Frank Micelotta/*Sports Illustrated.*

Andrea Leand. "In America, we have a process that you survive."

As a result, most American players still come from affluent backgrounds, while their European counterparts often do not. Neither Becker nor Graf, for instance, is from a wealthy family. Graf, of course, came from a tennis background, but Becker did not. Without access to free court time and coaching, he might never have become a tennis player.

Graf's natural ability made her a winner at every level of her game. But Becker was a late developer. Had he grown up in America, given his size and skills, he might well have been encouraged to switch from tennis to football or one of the other so-called glamour sports.



PROTECTOR: *Peter Graf has been able to shield his daughter from pressure.*

Even more distressing is the emphasis placed on winning from an early age. Because support is directly tied to their results, many American players develop a game that works for them while they're young and physically immature—baseline retrieving games with two-handed backhands and weak second serves—and refuse to experiment with the elements that will help them later. "It's possible for a kid thirteen years old in this country to walk on a court with $1,300 of equipment that he got free because he's ranked No. 4 in his section," says Arthur Ashe, who is the co-chairman of a USTA committee now reviewing its programs. "He's not going to change his game if he risks losing those kinds of perks."

Also, a European junior can compete for prize money and keep his amateur status and his federation's support; an American cannot. So European juniors can further defray the cost of starting out in tennis with their earnings. But even more important, as Ron Fisher, chairman of the USTA's Junior Tennis Council, points out, a young American player is deprived of his coaching and support system just when he needs it most: when he or she turns pro.

Ashe's committee will suggest new guidelines at the U.S. Open next week. Among the expected recommendations is the elimination of national rankings for the younger ages. But without a structured competitive system, the country risks losing even more of its good athletes to baseball, football, and basketball. "We're a country of consumers," says Billie Jean King. "Everybody wants things right away. Especially winners. When Americans go to a tennis tournament, they don't see a bunch of professional athletes the way they do at a baseball or football game. They see one winner and 127 losers."

This pressure to win, and win quickly, has contributed to burnout. Tracy Austin and Andrea Jaeger are only the most notable among a score of promising young players, not all American, whose careers have been cut short by physical or emotional problems. Graf has avoided serious injuries so far, in part because, as a European, she grew up playing on clay courts and because of her attacking style. "Steffi likes to get the point over quickly," her father says. "She's not like the defensive players who have to stay out on the court three hours for every match."

Peter Graf has also been able to deflect much of the psychological pressure from his daughter. But now that Steffi has reached the top, the players will be gunning for her, the media will be magnifying her every move, and sponsors will be demanding more of her time. "I don't care who you are," Ashe says. "Everyone who gets to No. 1 feels the pressure."

CELEBRITY IS A MAN IN A GORILLA suit poking Steffi Graf in the stomach. As somebody's idea of a prank, during her press conference in Mahwah, New Jersey, he has run onstage to celebrate her No. 1 ranking. "Congratulations to you, your time has just begun," he recites, handing her a banana. When Graf first saw him, she ran off the podium and hid behind her representative, Advantage International's Phil de Picciotto. But now, as the beast picks her up and engulfs her in his hairy arms, she manages a smile. The smile is sweet and a little embarrassed.

Graf is still new at dealing with the fame tennis has brought her. (She's more awed by Evert's and Navratilova's public speaking than by their tennis games.) And she hasn't focused on the money at all. Endorsement contracts and exhibition fees (minimum: $50,000 an appearance) will add more than $3 million to her prize-money earnings—which are expected to exceed $1 million this year. And she's turned down a number of products and deals as unsuitable, including a $500,000 offer to pose nude for a men's magazine.

"I never think about the money," she says. "My father handles that. I have a credit card; if I see something, I can buy it. Besides, the way I live, I don't need much."

Still, Graf must pay a stiff price for her growing renown. Though she misses her home, she does not miss Germany. She is mobbed in public there and gossiped about in the press; even her home has become a tourist stop. "Congratulations to you," the man in the gorilla suit concludes, "because you're No. 1."

After the press conference, Graf talks about herself. "I'm much more relaxed now," she says. "A year ago, before I won my first tournament, I was only thinking about tennis. Now I like other things—cooking, music [Kool and the Gang, Michael Jackson, Tina Turner], going to the beach. The week before the tournament in Los Angeles was perfect. Two hours' practice in the morning, two or three hours on the beach, two hours' practice in the afternoon, then in the evening dinner and maybe a movie or a concert. And I like to read. Through the whole tournament, I read Stephen King, and also I like Hemingway." Hemingway? "He sees things in a different way," she says.

Perhaps Graf sees things in a different way, too. Not at 15–all in the first game, but at 30–40 near the end of the set, when the world gets wobbly for mere mortal players. Then, perhaps, the action slows down for her, her feet move quicker, and the ball looms large and clear, an inviting target for oblivion. "Maybe I play even better then," she says. "I like the risks. I like to really hit the ball. Then, if I lose, at least I know I went for my shots." ▬

Photograph by Alan D. Levenson/Onyx.

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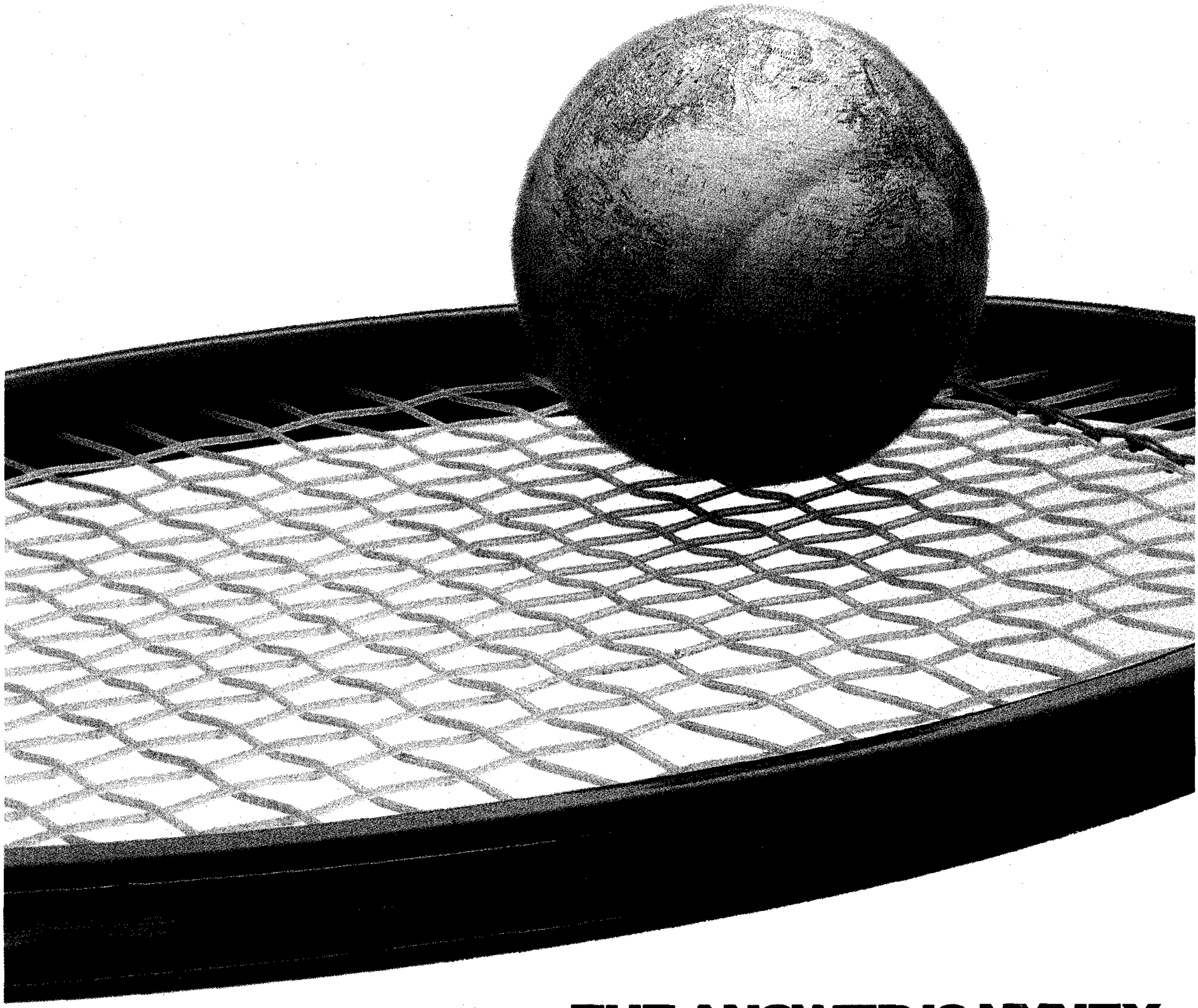

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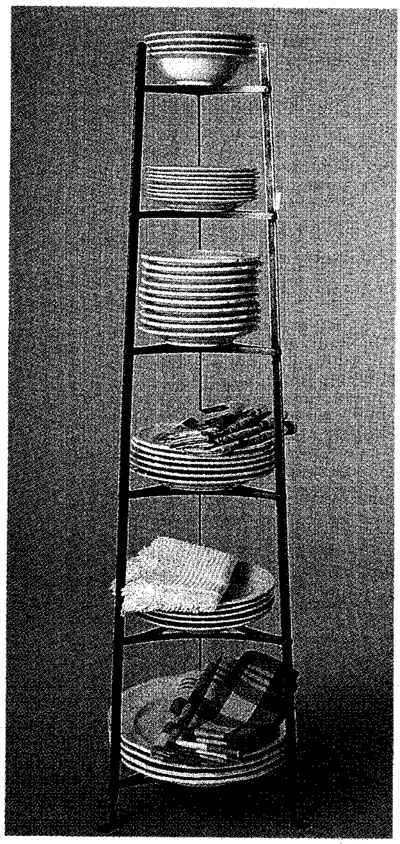
By Corky Pollan



A Show of Stands

If you lust after the plate stands (not the plates) in antiques stores and always find they're not for sale, take heart. At Wolfman-Gold & Good Company, you can buy the plates *and* a stand. A brushed-steel copy of a turn-of-the-century French rack, the six-tier stand can store a cabinet's worth of dishes ($180); a three-tier one (not shown) can do buffet duty piled with scones or tiny tarts ($100).
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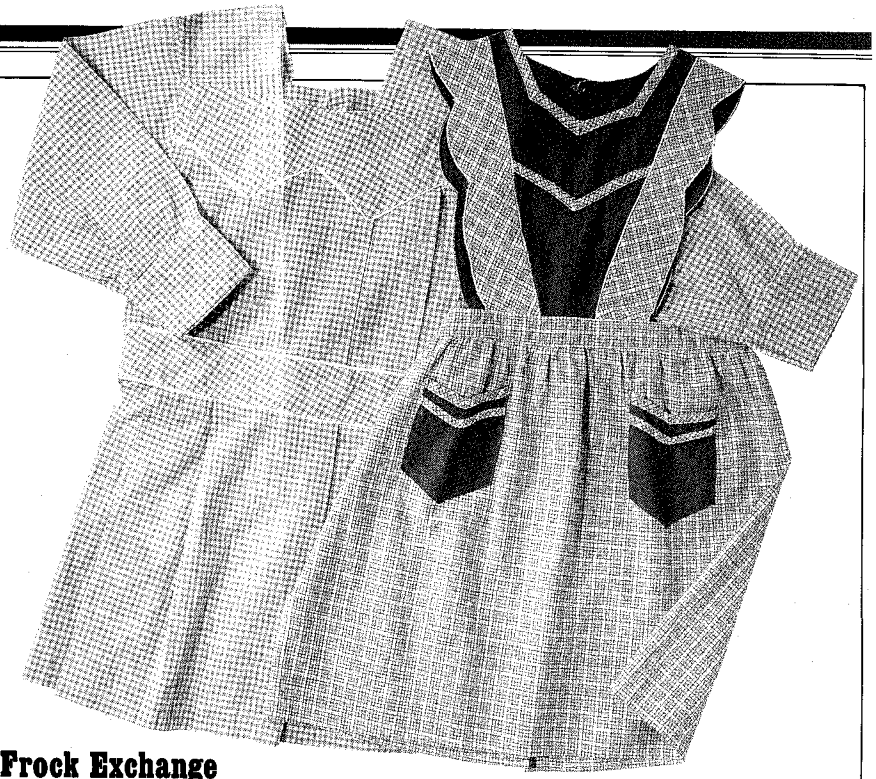

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Photographs: top, David Kelley; left, Kristen Brochman; bottom, Randy Mayor.

Tiled Style

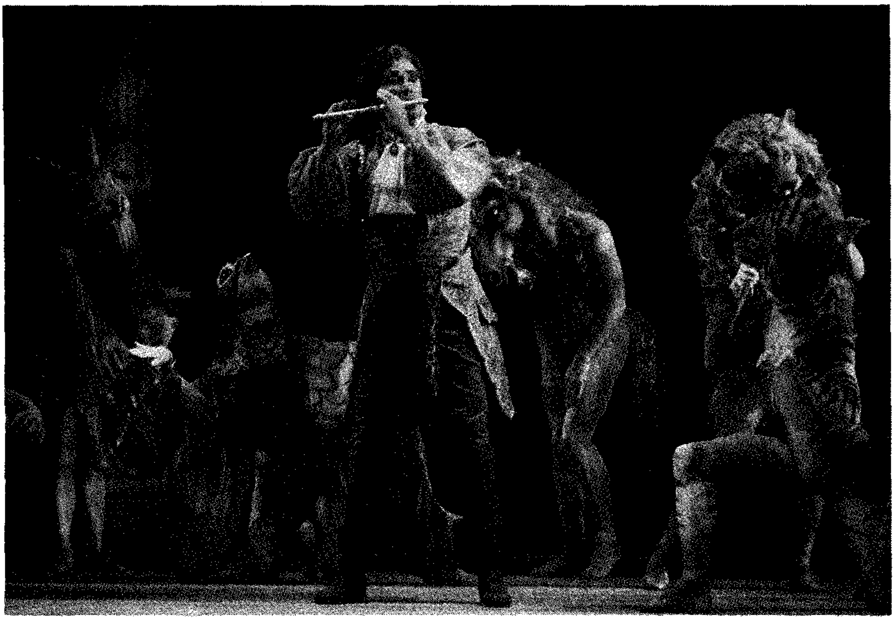
With a location in the city's hottest restaurant district and interiors by the high-style design firm Studio Morsa, it's no wonder people keep mistaking Hastings for yet another fashionable dining spot. But Hastings provides other of life's necessities: kitchens, bathrooms, and fittings for both. Unlike the uptown branch, which is exclusively a decorators' showroom, the downtown Hastings is also a retail store. The sleek loft space, with its mosaic floor in the entryway, gargantuan columns, and enormous plate-glass windows, perfectly sets off the cutting-edge designs for which Hastings is known: bold ceramic tiles by Gabbianelli, Bardelli, and Vogue; state-of-the-art Miele kitchen appliances; dramatic Poggenpohl and Downsview cabinets (90 percent of the stock is exclusive to Hastings; 95 percent is Italian). If the lacquered bird's-eye-maple cabinets don't get you, the towel bars of metal tubing in zingy colors or the futuristic "washmobil" will. (From $16 for a soap-holder to $200 for a pedestal sink to $11,500 for a "cocoon" tub, whirlpool, and shower unit.)
HASTINGS/*230 Park Avenue South, at 19th Street/674-9700*

Photographs by Wolfgang Hoyt/ESTO.

Music/Peter G. Davis

A FLAT 'FLUTE'

"...The idea of an all-American cast singing and speaking dialogue they don't understand is absurd, pretentious, and embarrassing..."



MOZART'S MUSIC MAN: *Tamino enchants the forest creatures in City Opera's* Die Zauberflöte.

BADLY BURNED IN RECENT SEASONS, THE City Opera no longer takes chances with the standard repertory. "Give me a **Magic Flute** that will last for years," I can almost hear Beverly Sills saying, and the company's safely traditional new production must have been consciously designed to satisfy that mandate. It is a timid investment calculated to offend few, please many, and give dependable returns for a long time to come.

Thierry Bosquet's sets and costumes aim to create a Near Eastern fantasy world as it might have been pictured in Mozart's time. Painted drops of freely imagined fairy-tale forests, starry heavens, and mysterious underground caverns contrast with the classically proportioned porticoes and stately columns of Sarastro's temple. Tamino and Pamina are in formal rococo attire; even Papageno and the Queen of the Night look as though they might be dressed for a fancy costume ball at Franz Josef's court. Blending styles in this way for eighteenth-century opera has become a cliché by now, but Bosquet plays variations on the theme with a light touch, and the décor, if bland and unoriginal, is at least suggestively atmospheric.

Since he apparently has nothing of interest to say about the opera, Lotfi Mansouri does little more than direct traffic, a straightforward staging that is literal to the point of simplemindedness. I have never seen a *Flute* quite this faceless and devoid of dramatic tension, although a talented cast with ideas of their own might bring the show to life. On opening night, only two singers rose above the ordinary—Stephen Dickson, a roly-poly Papageno of infectious wit, energy, and lyrical charm; and Harry Dworchak, a noble vocal presence as the Speaker. Faith Esham was a personable Pamina, but her soprano sounded cloudy and she was encumbered by a depressingly wooden Tamino, Jon Garrison. Rachel Rosales just squeaked by as the Queen of the Night, and, at the other end of the scale, Rodney Godshall's thready mini-bass had neither sufficient depth nor the necessary resonance for Sarastro's imposing arias. Sergiu Comissiona conducted with a plodding beat, drawing gummy textures from the orchestra.

Incomprehensibly, the opera was given in German, reversing a longtime City Opera policy of performing *The Magic Flute* in English. Yes, I know all about the miracle of supertitles. But even with that aid, the idea of an all-American cast singing and speaking yards of dialogue in a language that neither they nor most of the audience understands is absurd, pretentious, and, at times, even embarrassing. As I recall it, the company's previous production of the *Flute,* with Beni Montresor's lovely storybook sets, seldom failed to be immediate and enjoyable, largely because the singers were connecting words and music in a meaningful way instead of blankly parroting foreign sounds. *Die Zauberflöte,* performed by an international cast, belongs at the Metropolitan; *The Magic Flute,* with our best young singers, belongs at the City Opera, and one day I hope the company will favor us with a revival.

A FEW SUMMERS AGO, MOSTLY MOZART began to investigate the composer's rarely staged operas and perform them in concert, and this year the festival's choice fell upon **Il Re Pastore.** Written when Mozart was nineteen, the opera is essentially a collection of arias in the static opera seria tradition that was already beginning to sound old-fashioned in 1775. Mozart became more adept at updating the form later on, with *Idomeneo* and *La Clemenza di Tito,* but *Il Re Pastore* is still chock-full of wonderful things. The two acts' brief finales show a born musical dramatist already at work, and the dozen arias that are the bulk of the opera add up to a magnificent anthology exploring a wide range of human emotions. With five brilliant singers, the opera could be a smash.

Mostly Mozart's quintet of soloists contained some fine raw material, but the actual singing was mostly mediocre. Jerry Hadley's quality tenor and pleasing appearance have already made him a star, but he is a dull fellow who sings almost everything in the same monotonous way, mistaking overemphasis and bellowing for expression. Gail Dobish has neither the voice nor the technique to deal adequately with Elisa's florid arias, and Michael Myers's hefty tenor is of little practical use in Mozart. That left Hei-Kyung Hong, whose creamy soprano was good to hear even when her concentration seemed to be somewhere else, and Kaaren Erickson, not in best voice but always musically alert and affecting. Gerard Schwarz conducted, and he might have helped his variable cast by providing them with less rigid accompaniments. ■

Photograph by Martha Swope Associates/Carol Rosegg.

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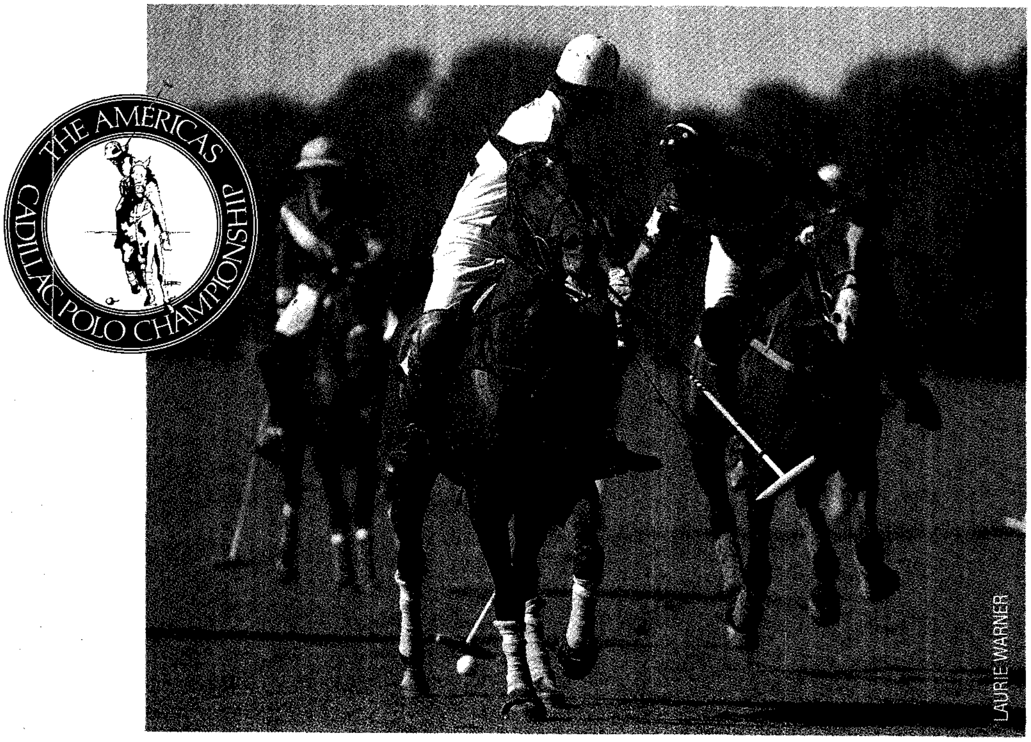
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Art/Kay Larson

ZEN AND THE ART OF MUSEUM INSTALLATION

"...The Metropolitan's new galleries, the Arts of Japan, should give the museum a fighting chance at world stature..."

CONSIDERING THE AFFINITY BETWEEN modern Western art and the art of Japan, it's very odd that New York, world capital of the one, has never had more than token space to display the other. Hence the importance of the Metropolitan's new galleries, the **Arts of Japan,** which occupy a horseshoe cul-de-sac next to the Astor Chinese Court. Thanks to their expanded scale—11,000 square feet, as compared with 13,000 for the great Japanese collections of Boston's Museum of Fine Arts—the new galleries give the Met a fighting chance at world stature. They also foster a serenity and dignity that do as much for the 200-odd objects as any museum installation in memory. As an island in a visual storm, the Japanese galleries should quickly become indispensable. In a few years, we will wonder what we did without them.

The works in the display cases range from the very good to the occasionally spectacular, but the real genius of the new galleries is in their packaging. The idea was to give Westerners some sense of context—information usually absent when museums present Eastern art. The gilded Buddhas and bodhisattvas in Japanese temples, for instance, typically sit within dark cedar walls that are themselves an expression of Japanese mind-as-architecture. The colossal bronze Buddha at Todaiji temple, in Nara, fills its cavernous hall—the largest wooden structure in the world, reportedly—like a rocket in its gantry. The Met can't be quite that ambitious, but it does place its central Buddha, Dainichi Nyorai, and two of the usual complement of four guardian figures against timbers and coffered ceilings modeled after the twelfth-century temple of Fuki-ji, in Kyushu. The temple was chosen because its own Buddha is about the size of the Met's.

The new galleries are necessarily compact. Sometimes there are only one or two examples of an era; a lone set of tea things, for instance. But it's possible to make deep connections with spirit and style if you know where and how to look. With some imagination, you can gauge the impact of Buddhism on an animist agrarian culture through the geography of the galleries. That is the point of the sight line that begins in a room of *haniwa,* the ritual clay figures produced before Buddhism was brought from China in the sixth century. *Haniwa* are plentiful in Japan but rare here; these came in 1975, as part of the Packard Collection, an acquisition that elevated the Met's holdings to their current stature. Though akin to their counterparts in the Middle East, *haniwa* are also very Japanese in their intensely sculptural power of visualizing. From these alcoves of early artifacts, there is a straight view to the twelfth-century sculpture of Dainichi, the supreme Buddha, thinking on his lily pad on Mount Sumeru, the center of the universe.

THE GOOD FIGHT: Haniwa *bust of a warrior.*

Buddhism gave Japan a full-blown formal repertory of images that vary mainly because some artists were more adept than others. The Met's temple figures—among them an eleven-headed Kannon, the goddess of mercy, and the demonlike guardian Fudō Myō-ō, his bulging eyes taking in heaven and earth at a glance—are not monumental or unusual, but they are beautifully proportioned and well preserved, with a grace that seems ordinary only if you haven't seen their sometimes rougher counterparts in Japan. (If there is a problem with the Met's installation, it's the absence of the sort of crude lesser work that would lend an edge to the unrelenting elegance. In that sense alone, the galleries are out of balance.)

The dignity of Dainichi's coffered hall sets the tone for the rest of the installation, which is a triumph of staging. Even ordinary work looks better here than in the public museums in Japan, which have not yet decided to tutor the art audience. Besides the replica of Fuki-ji, there are two other architectural re-interpretations: a garden with a fountain, by Isamu Noguchi, and a Momoyama *shoin* reception room, fitted out in cypress trim done with period tools, modeled after the Kangaku-in guest house at Lake Biwa, outside Kyoto. Making up one wall of the *shoin* is a seventeenth-century gilt painting of a magisterially gnarled and venerable plum tree, by Kano Sansetsu—one of the Met's treasures and a piece that would put most of Art Nouveau to shame.

It was a very smart stroke to ask Noguchi to design a sculpture for the small skylit garden, the emotional hinge of the galleries. The garden is a subtle confluence of passion and serenity; it also enhances a Japanese inflection in Noguchi's sculpture. A rough boulder, crusted with orange oxides on the outside, is split to reveal its black basalt heart polished to perfect satin. The water that wells up in the center seems to emerge magically from the rock, flowing over the sides like liquid glass. A screen hangs across the top of this alcove, deferring your view and intensifying the final contact. Alerted, you begin to look for the deference, visual and emotional, that animates Japanese art throughout the galleries, from the carved mice that nibble on a fan on the cover of an ink-stone box (humble nature undermining the great) to the gray fog that separates scenes in a ghostly painting of the life of Prince Shōtoku, collapsing narrative time into a kind of evanescent fiction.

Aside from the architecture, the high points of the galleries come sporadically. *Rough Waves,* Ogata Korin's seventeenth-century screen painting of waves frozen in a Kabuki-like choreography of rage and diffidence, has a magnificence

Photograph: courtesy of the Metropolitan Museum of Art.

that makes the rest of the Met's ink paintings seem a bit wan. (Korin's *Irises and Bridge,* another treasure, hangs nearby.)

With just a few examples from each period, the Met had no choice but to let each work carry an enormous historical load. Early Buddhist Japan, with its deep connections to Chinese sculpture and painting and its savage clan wars, dissolves abruptly into the Edo period (1615–1867), when the newly secure shogunate settled down to prosperity and peace. There are brief sallies into Zen, particularly its union of painting and calligraphy. The single tableau for tea is too brief. It's frustrating to be unable to compare more than one or two works in an era. Another dose of imagination is necessary to see a gilt screen strewn with opaque electric-blue morning glories as an example of the heavier, more earthy and materialist mood of painting at the end of the Edo, just before Japan finally opened itself to the West.

The gilt lacquerware of the late Edo, on the other hand, is exquisite. There is a nineteenth-century ink box—black lacquer, an oxidized silver moon, and gold plum blossoms—that is heart-stoppingly beautiful, as the best of this genre usually is. There is also a remarkable saddle, inlaid with what must be thousands of pinheads of mother-of-pearl, a feat of patience and concentration worthy of a warrior. Lacquerware, kimonos, armor, and pottery are all relegated to the last few galleries—no doubt a necessary evil that tends to suggest a separation between art and crafts that was not true of pre-modern Japan.

But these are small quibbles with what must have been a tricky installation. The larger picture is that New York desperately needed a proper setting for Japanese art. It is unthinkable that Boston, San Francisco, or Cleveland could beat us in such an important area. The galleries are in part a gift from the Japanese government, the Japanese people (by subscription), and New York's Japanese community. As a center of all that is Japanese—in spirit as well as in fact—the Metropolitan's new galleries are welcome. (Fifth Avenue at 82nd Street.)

THE IDEA, AT LEAST, WAS A GOOD ONE. Atop the Lila Acheson Wallace Wing for Twentieth-Century Art is a landing that looks out at tree level over lower Central Park. The city rises, brown and tough, out of cottony puffs of leaves—a mating of steel and velour. **The Iris and B. Gerald Sculpture Garden** here was meant to clear some congestion in the Met's modern sculpture hall. But the garden is very hard on its art. Against the city backdrop, sculptures become toys. The sun beats down on white granite floors and blinds you. A café might be better—or a beach. ■

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BAKER STREET AND OTHER IRREGULARS

"...The first few convolutions in *Sherlock's Last Case* are ingenious in their campy way, but there are too many gimmicks..."

THE QUESTION IS: DO YOU LIKE HIGH camp? For that is what Charles Marowitz's **Sherlock's Last Case** is: Not the very highest camp, perhaps, but as high as an elephant's tusk while it's still on the elephant and hasn't been exalted to a wall. Marowitz, an American who has lived and directed in England for over twenty years, has written plays and criticism as well, though I must confess to being turned off the latter when, in one paragraph of "The In-House Critic," he managed to get wrong the names of Lessing, Goethe, and Jacques Copeau. What kind of a man of the theater is that? Well, one who can churn out a piece of medium-high camp creditable for about two thirds of the way.

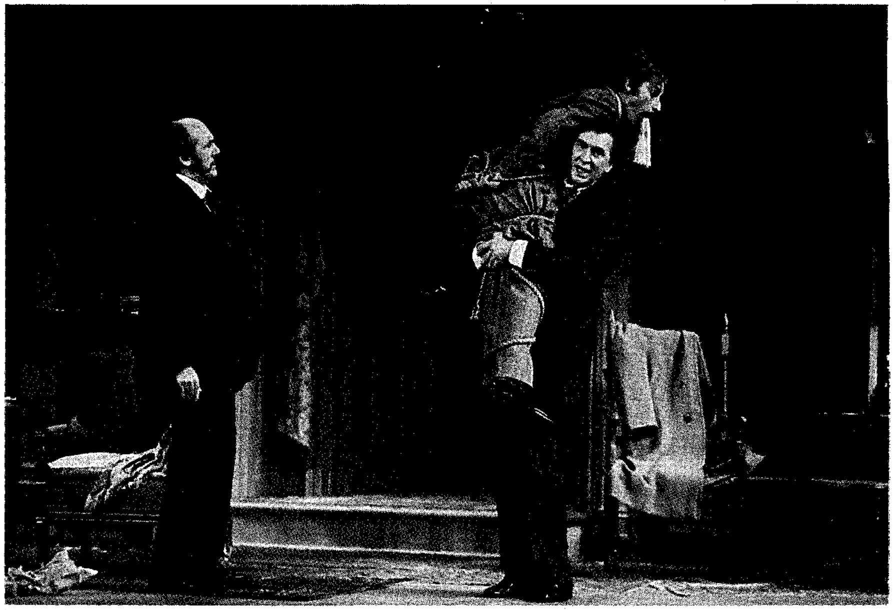
It is virtually impossible to talk about *Sherlock's Last Case* without giving away too much of the plot, which one mustn't do, except to say that it is an outrageous *reductio ad absurdum* of a Conan Doyle story. And since plot and some quite clever dialogue are all there is, I'll have to stick to the dialogue. This is full of stuff like "Being much given to self-abuse, he spent his formative years in America," or Professor Moriarty, disguised as a choirboy, "discovered by the deacon during a routine examination of the children's genitals." Or this lament for mankind: "Wine mellows with age, but people exposed to the same process only go sour." Or Holmes's elegiac view of himself (I've got it down only approximately): "Who would want as a bridge partner or as a drinking companion a man of searing intelligence and infallible perception?"

There is a lot of this, some of it even funnier, but some of it too labored, too dutifully campy, and sometimes even flabby, as in "Boorishness parading as wit—could anything be more British?" And sometimes Marowitz doesn't seem to know the meaning of a word, as in the ostensible praise of a voice as "lubricious and resonant." He can be careless about details, as in the repeated use of "stooge," a slang word whose first recorded American appearance was in 1913 and first British one not till 1936. And it strikes me as lowering the camp considerably to have Holmes say things like "That's about the size of it." Obvious anachronism like that is the cheapest of shots.

Now I'm forced, after all, to address the plot, and can declare that its first few convolutions and reversals are ingenious in their campy way, and amusing. But, finally, there are too many reversals, too many gimmicks, too many parodic absurdities, and the interest begins to flag. It's fun to be cleverly manipulated for a while, but when the manipulation turns in on itself, and the author seems chiefly to be tickling himself into spasms of laughter, we feel left out.

The production, however, is inventive throughout. A. J. Antoon has directed with *brio* and panache to spare, and David Jenkins has designed scenery that seems as versatile as it is evocative. It is wonderful when it quickly transforms itself in the dark, and even more wonderful when the same transformation appears in the end fully lighted. Apropos lighting, Pat Collins does her usual expert work, and Robert Morgan's costumes have the right slightly skewed, off-key look. Finally, though, this is a glorious ham's field day, and Frank Langella's Holmes, a somewhat toned-down version of his Dracula, with the sting in the tongue rather than in the fangs, turns the trick neatly. Langella is especially hilarious in a scene where he plays the idiot savant, but he is delectably hateful and likable, as required, throughout.

Right up there with him is Donal Donnelly, who doesn't look like my idea of Dr. Watson but whose performance is an inexhaustible fount of comic energy with just enough of a dark edge to it to make the comedy cut deeper. Pat McNamara, Melinda Mullins, and especially Jennie Ventriss give lively support. It's fun, most of it, but I do hope that this really is Sherlock's last case.



HOLMES AT WORK: *McNamara, Donnelly, and Langella in Charles Marowitz's comedy.*

THERE IS A CURIOUS LACK OF POLITICAL drama in the American theater. In England and most of Europe, political issues are a staple of the theater, and the first great dramatist the world has known, Aeschylus, was in no small measure political. In our theater, however, politics barely figures, and if so, only obliquely. The unawakened heroine may be the mistress of a big-time politico; the lawyer-hero may—in a subplot—have a friend and client who is investigated by McCarthy; a musical comedy may concern a lovable New York mayor with a few political problems. But political issues, pitting leader against leader, lover against lover, kinfolk against kinfolk, are rare indeed. Which is why **Bunker Reveries**, by David Shaber, had a wide-open field in which to score—or, as it happens,

Photograph by Paul B. Goode.

fall flat on its hindsight-illumined face.

The trouble begins with the author's note in the program, which states that the play is a fantasy, although the characters suggest real people and some of the dialogue comes from the public record. The hero, it emerges, is Jack Packard, the former attorney general who went to jail, after a televised investigation, as the fall guy for the then president, William Skinner, who has a tough daughter, Patty, running interference for him, as well as a milksoppy son-in-law. Jack has a dead wife, Annabelle, who sometimes appears to him; she had been roughed up by political goons and eventually killed herself. If you haven't guessed yet that we are dealing with Mitchell and Nixon, don't expect the intermittent flashbacks to the congressional hearings to clue you in; they, alas, could have taken place, almost verbatim, a few weeks ago.

The others are a daughter, Andy, Jack's pride but, as it turns out, not quite joy; and above all, Margaret, an absolutely marvelous, liberal Washington woman. She has, somewhat improbably, become deeply involved with the extreme rightist Packard, who, in his isolated New York apartment, has been spinning those eponymous bunker reveries. Margaret, significantly nicknamed Sassie, is the kind of lover—affluent, attractive, strong, wise, witty (such an all-star cast of virtues must be listed alphabetically)—who could make Humpty Dumpty whole again. And Jack has just finished work on a book in which he tells his side of the story: bravely, unrepentantly, and extremely publishably.

So things may not be too bad. We are in a small suite in an obscure Washington hotel after a party given for Bill Skinner by his former teammates and supporters. (In Washington? Not likely!) Even as we think Jack and Margaret will hit the sack, and the play will veer back from politics to where American drama is most comfortable, it turns out that Skinner is coming over for a nightcap and to discuss something with Jack, whom he hasn't spoken to since the investigation began. Jack's attitude toward his ex-boss and victimizer, who has had *his* share of bunker reveries, is profoundly riven, but the quick and major tergiversations he undergoes remain unconvincing—even as the debate between Margaret, the lone liberal, and Jack, William, and Patty, exultantly reactionary and seemingly quite unshaken, does not manage to reach anything like the Shavian heights Shaber has his alpenstock poised for.

Fantasies, flashbacks, monologues pitched at the audience cannot compensate for dialogue that would have been just good enough for the kinds of movies Shaber has been writing for a living. (Remember *Rollover, Nighthawks,* and *Those Lips, Those Eyes*? Why should you?) "The president's right hand and left ball," Jack calls himself. "To my surprise, it turned out . . . not at all what I expected," Margaret declares redundantly. "It tickles my risibility," Jack states with unintended illiteracy. "The trouble with mutual understandings is they are seldom mutually understood," Skinner puts together with his home epigram kit. We also get the mixed metaphor, physiological subdivision: "I can't say it hasn't festered like a hangnail at the edge of the mind." There is better than that—notably the occasional zingy wisecrack—but not *much* better.

Mostly, though, it is that Shaber's facts and fictions get in each other's way, trip each other up. The invention (or "fantasy") is too timid, too weak, and the "highly publicized fragment of history," as Shaber calls it, proves not to be the soccer ball he had hoped to kick around but a ball and chain that drag him down. These characters have to spend too much time standing in for historical figures and end up as stand-ins, whose independent lives are too skimped on to command our involvement. While the author labors at making the unsympathetic characters (Skinner, Patty) more human, he manages to dehumanize his hero, which is disastrous. And Ralph Waite's rather routine—mostly jowly, one-note—performance as Jack doesn't help. As Skinner, Robert Stattel can make only the sliminess persuasive: His twangy, high-pitched voice seems to be squeezed out of the creases that keep forming around his eyes.

Sheila Mac Rae is unsteady of accent and unappealing of person as Annabelle, totally unable to elicit sympathy for the character. Kristin Griffith makes Patty fascinatingly spooky, and Richard Backus and Debra Cole do honorably by lesser roles. And Patricia Elliott is an actress who puts so much authenticity, dignity, flavor, and grace into Margaret that she makes her surroundings seem even smaller and more wooden than they actually are.

It is hard to judge Allan Carlsen's staging, since the play is mostly inaction, physical confinement, psychic crampedness. You might say it copes. The set, once again, is by David Jenkins: a vast mural of the Capitol dwarfing a slickly impersonal hotel suite—adequate, I guess. The same goes for Carol Oditz's costumes and F. Mitchell Dana's lighting. *Bunker Reveries* may be the only play in which two containers of pills get, at various times, emptied onto the floor. I'm happy to report that nobody slipped on the pills; the only pratfall was the author's. But some plaudits *are* owed Shaber for trying something bigger than *Sherlock's Last Case*. Our politics is catching up with Europe's in its complexity. May our theater follow suit. ▬

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SWEET 'N' LOW

"...The proposal passed by the Board of Estimate to revise zoning for housing only confirmed a trend. Suddenly, squat is chic..."

HAPPY ADDITION: *Greenwich Court, by Gruzen Samton Steinglass.*

IT WASN'T SO LONG AGO THAT THE smartest city planners thought the best way to build housing was to find an open plot of ground—with or without "slums" on it—bulldoze it, and put up a tower surrounded by trees. Promulgated by the likes of Le Corbusier and legions of his less-talented adherents, the strategy contributed in New York to such things as those chilly phalanxes of Upper East Side apartment buildings.

Probably no theory has been more destructive to the fabric of this or any other city. These "tower in the park" buildings wrecked the scale of low-rise neighborhoods, left streets deserted at night, and usually cost a bundle to build. Nevertheless, since 1961 the city has encouraged the practice through incentives in the zoning law.

There is no shortage of such spires still going up. But these days—whether you talk to civic groups, institutions, or the City Planning Commission—the priapic perspective is changing. The proposal passed ten days ago by the Board of Estimate to revise the zoning law on housing will dramatically shorten many future buildings. But it only confirmed a conviction that has been growing among planners, architects, and concerned citizens for some years: Housing that fits in is better than the kind that sticks out. Suddenly, squat has become chic.

The sources for the change come under the general headings of "contextual" and "infill" design. Simply put, this means that buildings designed for areas with an established character should be sympathetic to their surroundings.

Hints of what has now become official policy have been popping up for some time. One of the most successful is Washington Court, a six-story condominium complex that stretches from Washington Place to Waverly Place on the east side of Sixth Avenue. Completed last summer, the building is the first multiple residence to be approved in the Greenwich Village Historic District since the area was designated, eighteen years ago.

Designed by the architecture firm James Stewart Polshek and Partners under the landmark restrictions of the Village district, it is nevertheless very much its own building. The mini-towers at both ends frame a visually inviting composition of brick bays enlivened by limestone-and-green-tile trim, while the arms of the building stretch eastward in close harmony with the small townhouses of the side streets.

Zeckendorf Towers, the building near completion on the old S. Klein site off Union Square, was not affected by the landmarks law, but it did come under special rules developed by the Department of City Planning and the local community boards. A big building by any measure, it was designed by Davis, Brody & Associates, which made a laudable effort to mitigate its impact. Taking its cue from the nearby Con Ed campanile, the firm created four 26-story towers atop a 7-story base, instead of the single 50-story tower encouraged by normal zoning.

Upper Broadway shows what can happen when such contextual efforts are concentrated in a small area. The avenue is at its best where the sturdy apartment towers of the twenties and thirties form a continuous wall along the street. For years, though, that wall has been broken in spots by two- and three-story buildings put up to generate just enough money to pay the taxes on the land.

Again at the urging of the local community board, special zoning was invoked to avoid filling in the sites with conventional towers-in-parks. Now five new and chunky buildings—the Broadway, the Bromley, the Savannah, the New West, and the Princeton—are in various stages of completion between 81st and 96th Streets. All reflect both the height and the masonry aesthetic of the mock-*palazzi* nearby, visually consolidating a stretch of the boulevard that had always suffered from a gap-tooth effect.

The fact that all five of the new Broadway buildings are mediocre architecture is, as a result, made much less painful. Indeed, by forcing them to fit in, the contextual zoning minimized the buildings' design flaws and accentuated their virtues, making them elements in a larger composition. Fortunately, they are about to be joined by a sixth, and better, building, also done under the special zoning, between 86th and 87th Streets. Designed by Alexander Cooper & Partners, this addition should, on the basis of the plans, make sense both as mass and as design.

Photograph ©1987 by Frederick Charles.

Most encouraging in the trend away from isolated towers are three buildings now nearing completion on Greenwich Street in the shadow—appropriately enough—of the World Trade Center. Here again, the city responded to community concern about the loss of a neighborhood's character and created a local height limit of 100 feet. At the intersection of Greenwich and Chambers, the result is a building called Dalton-on-Greenwich (named for its developer). The eleven-story loftlike structure is a sympathetic look back at the cast-iron buildings that are so much a part of the lower-Manhattan palette. Designed by the firm of Beyer Blinder Belle, the building recalls not only an earlier New York idiom but another building by the same firm, done at the South Street Seaport.

But surely the happiest addition to the squat scene is a pair of buildings just to the south of Beyer Blinder Belle's by the firm Gruzen Samton Steinglass. Known as Greenwich Court, the nearly identical structures span two blocks on either side of Warren Street. They are eleven stories high, clad in red brick trimmed with limestone and topped with a curved copper cornice. Not unlike Polshek's Washington Court, these buildings are framed by towers, but here the towers are rounded and crowned by fanciful open-work metal domes vaguely reminiscent of Paris.

It is rare that an architect gets to build on both sides of a street, but Peter Samton, the partner in charge, took full advantage of the opportunity, creating with his buildings a sort of gateway to Warren Street. Green awnings over the ground-floor retail area add to the warm sense of welcome these buildings exude.

If this architecture is more straightforward than subtle, it is still a reminder of what a difference such simple touches as a curve here and a touch of copper there can make in softening the impact of a building on the street. One need only look to the looming office towers farther south, with their rectilinear glass and steel, to have one's temperature drop a few degrees. And in this pinnacled precinct particularly, one should be grateful for the patches of sky left open by Greenwich Court's low profile.

Whatever the law or agency involved in shaping such recent buildings as Greenwich Court and the ones on Broadway, the trend is unmistakable. The city is moving steadily away from the Corbusian concept of the tower-in-the-park. And the action by the Board of Estimate is the fullest public expression of that.

The official name of the new zoning is Quality Housing. Basically, it is a blend of the various zoning exceptions made for the Upper West Side and other special districts. It gives developers added floor space for buildings that occupy more of their lots and have fewer stories. A more important advantage is that such construction will cost as much as 20 percent less than high rises, which are more complicated structurally.

Although the basic motive for the change is to encourage housing in areas that were unattractive to developers (it was all but impossible to take advantage of the old tower zoning on small lots), it will have a major impact on the look of buildings done under the new rules: They will be bulkier, but shorter. The program is to take effect in medium- and high-density areas that are already listed as contextual zones, such as the Upper West Side and Upper East Side and in several areas of the other boroughs. It will be optional elsewhere.

Not everybody is happy about the new plan. A number of architects rightly think some of its provisions poach on their aesthetic freedom. "It may prevent some really terrible architecture," says one, "but it may prevent some good things too." Adds another, "There is an opportunity cost to this. On a site like Central Park West, you ought to be able to do something other than a formula building. The context is not the same everywhere."

The "blanket" quality of the program has angered some local politicians, who feel it mandates a type of housing that may be inappropriate, especially in neighborhoods of single-family houses. The amended proposal passed by the Board of Estimate provides for exceptions, and there is likely to be some spirited battling over specific applications.

Whatever the fate of the new zoning, though, related private efforts are well under way to plug the city's housing holes with pieces that fit. This fall, the Architectural League will be exhibiting the results of a design study project it held recently on ways to build contextual housing on thousands of the city's vacant lots. And for February, the New York State Council on the Arts is planning its own exhibition on infill housing. Based largely on the results of a competition for abandoned sites in Harlem, it is likely to have lessons for the city as a whole. While the league show is concentrating on developing innovative solutions, the council project has already attracted the attention of city officials and at least one developer.

The encouraging thing in all this activity is that New Yorkers are beginning to sense that there is something of value in their own architectural vernacular. And about time, too. After all, it's the side streets of Paris and Rome, along with the Notre-Dames and the Pantheons, that draw us back to those great cities for a breath of real urbanity.

Now, if we could just get the point across to the people who do the office buildings. ■

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Books/Rhoda Koenig

SCHOOL FOR SCANDAL

"...*An Affair of State* reminds us of the twists justice can take when questions arise of whether gentlemen are abed in England..."

An Affair of State: The Profumo Case and the Framing of Stephen Ward, *by Phillip Knightley and Caroline Kennedy. Atheneum; 268 pages; $18.95.*

IT BEGAN WITH THE SECRETARY OF STATE for War chasing a naked girl around a swimming pool. It ended with an amiable osteopath, deserted by most of his friends, swallowing a handful of Nembutal in a Chelsea flat. In between, the Profumo affair, with its revelations of loose living in high places, nearly brought down the government of Harold Macmillan. The spectacle of the British in one of their periodic fits of morality had its ridiculous aspects, but in the main the story was a tragic one, a reminder that, for all their larky ways, there can be small justice shown, and still less pity, by those who rule in England.

The son of a small-town vicar, Stephen Ward drifted through life, threatening to turn out as badly as the proverbial clergyman's child does, until a friend suggested he attend a college of osteopathy. He turned out to have golden hands. In London after World War II, his practice took off when he treated the U.S. ambassador, Averell Harriman; he went on to include among his patients Nancy Astor, Frank Sinatra, Douglas Fairbanks Jr., King Peter of Yugoslavia, and Winston Churchill.

But Ward's attraction was not only his skill in relieving pain; he was also adept at introducing his patients to the pleasures of postwar bohemian society. He had a wide practice among models and actresses, many of whom used his place for a crash pad, *avant la lettre.* One time a friend using his apartment while he was away woke up to find the entire chorus line of the Windmill Theatre settling down in the living room for the night.

Among those drawn to this cheerful, slapdash way of life was the lonely, awkward Lord Astor, who was particularly taken with two party girls living, off and on, with Ward—Christine Keeler and Mandy Rice-Davies. In 1956, Ward moved into the cottage on Astor's Cliveden estate and began bringing his easygoing friends down for the weekend. On a hot night in 1961, the worlds of the cottage and the main house clashed when Keeler decided to go for a nude swim in the pool. Just then, a group of Astor visitors moved outdoors, and she was discovered by the lord and his guest, cabinet minister John Profumo.

Keeler rapidly became Profumo's mistress, a state of affairs that might have remained a matter of private amusement but for two things. Christine Keeler was not the most discreet or well behaved mistress for a minister of the Crown. Her penchant for West Indian lovers who shot at her and beat her up brought her person into police courts and her name into the papers.

LOVE BIRD: *Christine Keeler in showgirl costume.*

The second problem was another of Dr. Ward's friends. Yevgeny Ivanov, also a frequent guest at the London flat and Cliveden cottage, was an assistant naval attaché—i.e., spy—at the Soviet Embassy. When Keeler decided, in 1963, to sell her memoirs to the highest bidder, she offered a story of both a sex scandal and a security one, saying she was Ivanov's girlfriend too.

As Phillip Knightley and Caroline Kennedy show—their information includes interviews with many of the participants in the case as well as a recently discovered cache of tapes made by Ward himself—Keeler was almost certainly lying about having slept with Ivanov. More important, the authors lay out the full extent of Ward's involvement in and betrayal by British intelligence. Stephen Ward was working with MI5 all along in an attempt to compromise Ivanov; indeed, his links to the intelligence network were so strong that he was used as a go-between during the Cuban missile crisis. But when the scandal broke, MI5 completely disowned him (how could they admit they had known about Profumo and done nothing?). The denials and hypocrisies reached the height of absurdity when Profumo got up in the House of Commons to state there was "no impropriety" in his relationship with Christine Keeler. After his speech, he was publicly congratulated by a prime minister who must have known he was lying.

When Profumo was finally brought down, Ward became a scapegoat for the ills of the British establishment. In an extraordinary proceeding, the Home Secretary ordered the police to investigate whether Ward was guilty of any criminal activity. After threatening and harassing witnesses, they brought a prosecution against him on charges of procuring, and living on immoral earnings. With false witnesses, a hanging judge, and the prosecutor from the *Lady Chatterley's Lover* case (the one who had asked the jury, "Frankly, is this a book you'd want your wife and servants to read?"), Ward never had a chance. After hearing the summing-up, he decided not to wait for the verdict.

Tolerance for those who live the freewheeling sex life of a Stephen Ward and his friends has increased since 1963. But those who think British justice has become less vicious and more democratic might look at the Jeffrey Archer case of only a month ago. The word of the former deputy chairman of the Conservative

Photograph courtesy of Popperfoto.

"You gave me music when my world was silent."

Photographer Bohumil Krčil

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party and best-selling author was pitted against that of a newspaper reporter and a prostitute. In his direction to the jury, the judge expressed incredulity that Archer would even think of visiting a whore, saying of Mrs. Archer, "Has she not elegance? Has she not fragrance?" and praising the Archers' lovely children. Such minor considerations as Archer's having paid the prostitute to leave the country were swept aside, as the jury returned the verdict requested. Knightley and Kennedy's utterly fascinating and sadly un-dated book comes at an apt time to remind us of the curious twists justice can take when it turns to questions of whether gentlemen are abed in England.

Beloved, *by Toni Morrison. Alfred A. Knopf; 275 pages; $18.95.*

THE SUBJECT OF TONI MORRISON'S NEW novel is the little boat that beats against the current—men and women recently freed from slavery trying to obliterate memories of a brutal past that threatens to engulf them. Sethe lives with her one remaining child, Denver, a girl she bore and rashly loved at a time she could not call her children her own. ("Anybody [a slave woman] knew, let alone loved, who hadn't run off or been hanged, got rented out, loaned out, bought up, brought back, stored up, mortgaged, won, stolen or seized.") Now she wants to try to make a life with Paul D, another ex-slave, who, after eighteen years of wandering, has turned up to claim her and to exorcise from her house the ghost of her dead child, Beloved.

But Beloved herself returns soon after Paul, literally rising from the depths of a nearby stream, a delicate and slightly deranged presence ("Women who drink champagne when there is nothing to celebrate can look like that"). Binding Sethe, Denver, and Paul to her, Beloved disturbs the past that Sethe has tried so hard to bury, churning up violence in which she is not the victim but the guilty party.

Morrison's style is a powerful and voluptuous one, excellent for painting pictures of slaves fleeing through the wilderness or of a couple making love in a kitchen heavy with the smell of baking bread. It is less successful in delineating character—much of *Beloved* is too mythic for my taste, and savors of Rodgers and Hammerstein ("No lazy, stray pup of a woman could turn him around") and other, nameless purveyors of corn ("Sethe . . . me and you, we got more yesterday than anybody. We need some kind of tomorrow"). Clearly I was meant to be swept away by Morrison's rolling phrases, but for most of *Beloved* I remained high and dry.

In brief: CAN THERE REALLY BE, AS ST. Martin's Press thinks, 200,000 women ready and willing to fork out $18.95 for *Hot Flashes* (376 pages)? Barbara Raskin's novel, which comes with the most disgusting blurb I have ever seen ("Seems to have been written with a rapier dipped in the flow of the month"), is an assemblage of journalistic clichés and sexual braggadocio put into the mouths of several indistinguishable, whining yentas. The result confirms the axiom that when you create a character, you create a type, but when you create a type, you create nothing.

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A $25 TAX-DEDUCTIBLE CONTRIBUTION to the New York Lung Association entitles you to a "Fitness Passport," good for one free visit, by appointment, at each of eighteen Manhattan exercise and fitness salons. Coupons are valid from September 15 through December 15. Centers are: Body Design by Gilda (65 West 70th Street); Body Formula (305 East 92nd Street); Body Works Fitness Center (626 Broadway); Exercise Plus (19 East 48th Street); Exercise Training Center (25 West 39th Street); Jeff Martin Studio (215 West 76th Street); Austin Adams (238 East 75th Street); Kay & Pratt Studios (37 Lispenard Street); Pollan-Austen Fitness Center (1487 First Avenue); SoHo Training Center (110 Greene Street); Molly Fox Studio (53 West 21st Street); Judith Scott's The Works (87 Fifth Avenue); Wu Mei Kung Fu (626 Broadway); Elinor Coleman Exercise & Dance Studio (153 Mercer Street); Chelsea Racquet & Fitness Club (45 West 18th Street); Sevens—The Fitness Center for Women (116 West 14th Street); Exercise Exchange (236 West 78th Street); 1-2-3 Fifth (123 Fifth Avenue). Checks and money orders accepted; no credit cards. *New York Lung Association, 432 Park Ave. South, New York, N.Y. 10016 (889-3370); while supply lasts.*

BE HUMANE

THE HUMANE SOCIETY OF NEW YORK is offering low rates on spaying and neutering pets. To spay a cat, was $28, now $25; to neuter a cat, was $18, now $15. To spay a dog: under 20 lbs., was $40, now $35; 20–45 lbs., was $55, now $50; 45–60 lbs., was $65, now $60; over 60 lbs., was $75, now $65. To neuter a dog: under 35 lbs., was $25, now $20; over 35 lbs., was $45, now $40. By appointment only. A.E., M.C., V. accepted; no checks. *The Humane Society of New York, 306 East 59th St. (752-4840); Mon.–Fri. 8 a.m.–5 p.m.; through 9/30.*

RE-VIEWING

HERE IS A SALE ON PREVIOUSLY RENTED videotapes, including: *The Color Purple,* new $89.95, here $29.95; *Crocodile Dundee,* new $29.95, here $14.50; *Top Gun,* new $26.95, here $15.99; *Aliens, Crimes of the Heart,* or *Stand By Me,* new $89, here $49.95. Also, you may reserve a brand-new tape of Walt Disney's *Lady and the Tramp,* available in stores October 7, list $29.95, here $23.95 ($10 deposit required). Head-cleaner-and-dust-cover set, was $19.95, now $6.95. A.E., Discover, M.C., V. accepted; no checks; exchanges possible within five days. *Manhattan Video, Inc., 60 West 39th St. (354-6890); Mon.–Fri. 8 a.m.–6 p.m. and Sat. 9 a.m.–5 p.m.; through 8/29.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

TALL WOMEN

THIS BOUTIQUE SPECIALIZING IN WOMEN'S sizes 8–22 tall is offering 20 percent off on fall and winter coats. For example: London Fog wool-lined cotton trench coats, were $265, now $209.95; Portrait wool-melton wraparound coats, were $289, now $229.95; pink-and-gray wool-blend-tweed coats with belted back, were $169, now $134.95; Portrait taupe wool-and-nylon-blend-twill water-repellent coats, were $269, now $214.95; Fleet Street polyurethane raincoats with zip-out lining, were $159, now $124.95. Also, suits, including: E. R. Gerard for Renlyn belted royal-blue wool-crêpe, were $325, now $259.95; black lightweight-wool with three-quarter jacket, were $200, now $159.95; and more. A.E., Discover, M.C., V., checks accepted; exchanges possible. *Shelly's Tall Boutique, 849 Lexington Ave., near 64th St. (772-8060); 13 East 41st St. (697-8433); Mon.–Sat. 10 a.m.–6 p.m. and Thurs. till 7 p.m.; through 10/2.*

A WEEK IN LONDON

THIS "LONDON CITY DELIGHTS" TOUR package, available from November 1 through March 31, 1988, includes: round-trip ticket on a regularly scheduled British Caledonian Airlines flight from Kennedy airport to Gatwick airport, round-trip transfers from Gatwick to central London, six nights' accommodation at a tourist-class hotel (such as the Cranley Gardens or the Julius Caesar), daily Continental breakfast, and VAT and service charges. The package, which was $799, is now $599, double occupancy. To travel in September, add $240; in October, $180. Also, for an additional $50, get a theater ticket and a seven-day pass for all red buses and the Underground; for $60, a room in a superior tourist-class hotel; and for $145, a room in a first-class hotel. Checks accepted; no credit cards. *Joli Tours, Suite 919, 119 West 57th St., New York, N.Y. 10019 (541-5654); Mon.–Fri. 9 a.m.–5 p.m.; 11/1–3/31/1988.*

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A Complete Entertainment Guide for Seven Days Beginning

AUGUST 26

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—Through 9/1: *Where the Heart Roams.* #2—Through 9/24: "Summer Festival of Fantasy and Science Fiction." 8/26: *The Crazies; Day of the Dead.* 8/27: *The Mysterians; The H-Man.* 8/28–30: "Lunar Toons": *Cat That Hated People; King Size Canary; Koko's Earth Control; Betty Boop's Ups and Downs.* 8/31: *Them!; It Came From Beneath the Sea.* 9/1–2: *Countdown; Destination Moon.*

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 8/26: *Last Year at Marienbad; Le Depart.* 8/27: *Salvador; Latino.* 8/28–29: *Pierrot le Fou; La Gai Savoir.* 8/30: *Koyaanisqatsi; Composer's Notes: Phillip Glass and the Making of an Opera.* 8/31: *Jamaica Inn; The Beachcomber.* 9/1: *Winter Kills; Medium Cool.*

3. ESSEX—Grand St. at Essex. St. (982-4455). Through 8/27: *Born in East L.A.; La Bamba.* Opening 8/28: *House II: The Second Story.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*Working Girls.* #2—*Eat the Peach.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—Through 8/27: *Roxanne.* Opening 8/28: *The Fourth Protocol.* #2—Through 8/27: *Masters of the Universe.* Beg. 8/28: *The Big Easy.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Full Metal Jacket.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*The Witches of Eastwick.* #2—*The Lost Boys.* #3—*Nadine.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 8/26: *The Glass Menagerie* (1950); *The Rose Tattoo.* 8/27: *Marie Antoinette; A Tale of Two Cities* (1935). 8/28–29: *All About Eve; Sunset Boulevard.* 8/30: *It Happened One Night; Twentieth Century.* 8/31: *Les Enfants Terrible; La Faute de l'Abbe Mouret.* 9/1: *Romance; Inspiration.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 8/26–27: *Marlene; Piaf.* 8/28–29: *Home of the Brave; Metropolis.* 8/30: *Dr. Strangelove; 1984.* 8/31–9/1: *Breathless* (1959); *Band of Outsiders.*

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—Through 8/27: *Who's That Girl.* Opening 8/28: *Maid to Order.* #2—*Can't Buy Me Love.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Withnail and I.* #2—*My Life as a Dog.* #3—*Good Morning, Babylon.* #4—*Rita, Sue and Bob Too.* Beg. 8/28: *A Man in Love.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*La Bamba.* #2—*Dirty Dancing.* #3—*Stakeout.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *No Way Out.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Stakeout.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*The Untouchables.* #2—*RoboCop.* #3—*The Living Daylights.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *The Big Easy.*

42nd–60th Streets

30. WARNER—Seventh Ave. bet. 42nd–43rd Sts. (764-6760). Through 8/27: *Masters of the Universe.* Opening 8/28: *House II: The Second Story.*

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Dirty Dancing.* #2—*RoboCop.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). *The Living Daylights.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*The Lost Boys.* #2—*Disorderlies.* #3—*The Witches of Eastwick.* #4—*Full Metal Jacket.* #5—*The Untouchables.* #6—*The Monster Squad.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). *The Big Easy.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *Born in East L.A.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). Through 8/27: *Stakeout.* Opening 8/28: *Hamburger Hill.* **EMBASSY 3**—*Can't Buy Me Love.* **EMBASSY 4**—*La Bamba.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*The Garbage Pail Kids Movie.* #2—

Through 8/27: *Beverly Hills Cop II.* Beg. 8/28: *The Untouchables.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *No Way Out.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). Through 8/27: *Who's That Girl.* Opening 8/28: *The Fourth Protocol.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Garbage Pail Kids Movie.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Withnail and I.* **CARNEGIE SCREENING ROOM**—(757-2131). *My Life as a Dog.*

44. SUTTON—57th St. east of Third Ave. (759-1411). Through 8/27: *Who's That Girl.* Opening 8/28: *Maid to Order.*

45. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Dirty Dancing.*

46. NEW CARNEGIE—57th St. east of Broadway (582-4582). *Roxanne.*

47. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). Through 8/27: *The Monster Squad.* Opening 8/28: *Hamburger Hill.*

48. PLAZA—58th St. east of Madison Ave. (355-3320). *La Bamba.*

49. PARIS—58th St. west of Fifth Ave. (688-2013). *Jean de Florette.*

50. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *RoboCop.*

51. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Can't Buy Me Love.* #2—*The Big Easy.*

52. BARONET—Third Ave. at 59th St. (355-1663). *Stakeout.* **CORONET**—Through 8/27: *The Lost Boys.* Opening 8/28: *The Fourth Protocol.*

53. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Wolf at the Door.*

54. CINEMA I—Third Ave. at 60th St. (753-6022). Through 8/27: *A Man in Love.* Opening 8/28: *Matewan.* **CINEMA II**—(753-0774). *Inside Out.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Dirty Dancing.* #2—(832-2720). *Nadine.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Stakeout.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Born in East L.A.* #2—Through 8/27: *The Living Daylights.* Opening 8/28: *The Rosary Murders.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Whistle Blower.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *No Way Out.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Who's That Girl.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Disorderlies.* #2—*Dirty Dancing.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—Through 8/27: *RoboCop.* Opening 8/28: *Hamburger Hill.* #2—*The Living Daylights.*

68. CINEPLEX ODEON 86TH STREET TWIN—86th St. at Lexington Ave. (289-8900). #1—*La Bamba.* #2—*The Lost Boys.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *No Way Out.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd-63rd Sts. (757-2280). #1—*Wish You Were Here.* #2—*My Life as a Dog.* #3—*Living on Tokyo Time.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—Through 8/25: *Full Metal Jacket.* Opening 8/26: *Backlash.* #2—*Tampopo.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). Through 10/13: "Paramount Classics." 8/26: *The Godfather, Part II.* 8/27–29: *Shane; Hud.* 8/30–31: *The Rainmaker; Come Back, Little Sheba.* 9/1–2: *War and Peace* (1956).

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Stakeout.* #2—*Can't Buy Me Love.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Dirty Dancing.* #2—*Nadine.* #3—*The Lost Boys.* #4—*RoboCop.* #5—*The Living Daylights.* #6—*The Untouchables.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*The Big Easy.* #2—*Stakeout.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *La Bamba.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*The Monster Squad.* #2—*Disorderlies.* #3—*The Lost Boys.* #4—*RoboCop.* #5—*The Garbage Pail Kids Movie.*

91. NOVA—Broadway nr. 147th St. (862-5728). Through 8/27: *RoboCop; Superman IV: The Quest for Peace.* Opening 8/28: *House II: The Second Story.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Born in East L.A.* #2—Through 8/27: *Masters of the Universe; The Monster Squad.* Opening 8/28: *House II: The Second Story.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets:* Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, Wed., Fri.–Sun. at 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

BROOKLYN CENTER CINEMA—Whitman Theatre, Nostrand Ave. and Ave. H, Brooklyn (718-780-5295). $5; senior citizens and students $4; children $3. Through 9/6: "The Great Romantic Musicals." 8/29 at 2 and 8, 8/30 at 2: *Seven Brides for Seven Brothers* (1954), dir. Stanley Donen. Through 8/29: "Kinderfest." 8/28 at 1, 8/29 at 11 a.m.: *Lady and the Tramp.*

CITICORP CENTER—Atrium at the Market, Third Ave. at 53rd–54th Sts. (559-2330). Free. Through 8/29: Silent-film festival; live piano accompaniment. 8/26 at 7:30: *The Four Horsemen of the Apocalypse* (1921), with Rudolph Valentino. 8/27 at 7:30: *Spite Marriage* (1929), with Buster Keaton. 8/28 at 7:30: *The Farmer's Wife* (1928), dir. Alfred Hitchcock. 8/29 at 7:30: *The Scarlet Letter* (1926), with Lillian Gish.

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $2.50. Beg. 9/1: "A Salute to Third World Newsreel." 9/1 at 8: *Chronicle of Hope: Nicaragua* (1985), dir. Allan Siegal; *My Country Occupied* (1971); *Black Panther* (1968).

GREENWICH VILLAGE JAZZ FESTIVAL—Bleecker Street Cinemas, Bleecker St. at La Guardia Pl. (674-2560). Through 9/10: Jazz Film Series. 8/28 at 2, 4, 6, 8, and 10: *Passing It On: Barry Harris* (1985), dir. David Chan and Ken Freundlich, and *Art Blakey: Jazz Messenger* (1987), dir. Pat Hartley and Dick Fontaine. 8/29 at 2 and 4: *Sippie* (1983), dir. Michelle Paymar and Roberta Grossman, *An American Songster: John Jackson* (1986), dir. Renato Tonelli, and *Ernie Andrews: Blues for Central Avenue* (1986), dir. Lois Shelton. 8/29 at 6, 8, and 10: *Day Break Express* (1953), dir. D. A. Pennebaker, and *Jazz on a Summer's Day* (1960), dir. Bert Stern. 8/30 at 2, 4, 6, 8, and 10: *Honky Tonk Bud* (1986), dir. Scott Laster, and *Gospel According to Al Green* (1984), dir. Robert Mugge. 8/31 at 2, 4, 6, 8, and 10: *Ligia Elena* (1983), dir. Francisco Lopez, and *The Return of Rubén Blades* (1985), dir. Robert Mugge. 9/1 at 2, 4, 6, 8, and 10: *Saxaphone Colossus* (1986), dir. Robert Mugge, with Sonny Rollins.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Video Gallery:** Through 9/15: "Selections From the Video Study Collection: 1968–87": Thu.–Tue. at noon, 2, and 4, Thu. at 6. **Titus Theater 1:** "Paramount Pictures: 75 Years." 8/27 at 2:30: *The Miracle of Morgan's Creek* (1944), dir. Preston Sturges; at 6: *Union Pacific* (1939), dir. Cecil B. DeMille. 8/28 at 2:30: (See 8/27 at 6); at 6: *Sunset Boulevard* (1950), dir. Billy Wilder. 8/29 at 2: *Remember the Night* (1940), dir. Mitchell Leisen; at 5: *No Man of Her Own* (1950), dir. Mitchell Leisen. 8/30 at 2: *The Blue Dahlia* (1946), dir. George Marshall; at 6: *Something to Live For* (1952), dir. George Stevens. 9/1 at 2:30: (See 8/30 at 6); at 6: (See 8/30 at 2). **Titus Theater 2:** Through 9/5: "Berlinart: 20 Films." 8/27 at 6:30, and 8/29 at 4: *Macumba* (1982), dir. Elfi Mikesch.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 8/26 at 8 and 10, 8/27 at 9:45: *Man Facing Southeast* (1986), dir. Eliseo Subiela. 8/27 at 8: *The Wind* (1928), dir. Victor Seastrom, with Lillian Gish. 8/28–29 at 8 and 10:15, 8/30 at 5, 7:15, and 9:30, 8/31 at 8 and 10, and 9/1–3 at 8 and 10:15: *Tampopo* (1986), dir. Juzo Itami.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). $2; children $1. 8/30 at 2: *Breakfast at Tiffany's* (1961), dir. Blake Edwards.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 9/3 at 6: *Sera Posible el Sur: A Trip Through Argentina with Mercedes Sosa* (1985), dir. Stefan Paul. Through 9/3 at 10: *The Good Father* (1986), dir. Mike Newell.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. "The Silent Comedies of Harold Lloyd." 8/29 at 2: *The Freshman* (1925).

CATHEDRAL OF ST. JOHN THE DIVINE—Amsterdam Ave. at 112th St. (316-7563). $5. "Silent Film Classics"; live piano accompaniment. 8/26 at 8: *Body and Soul* (1925), dir. Oscar Micheaux, with Paul Robeson.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Disorderlies.* #2—*Masters of the Universe.* #3—*RoboCop.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*The Garbage Pail Kids Movie.* #2—*Dirty Dancing.* #3—*Can't Buy Me Love.* #4—*Stakeout.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—Through 8/27: *RoboCop.* Beg. 8/28: *Hamburger Hill.* #2—Through 8/27: *La Bamba.* Beg. 8/28: *The Fourth Protocol.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Born in East L.A.* #2—*Dirty Dancing.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 8/27: *RoboCop; La Bamba.* Beg. 8/28: *House II.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Can't Buy Me Love.* #2—*Stakeout.* #3—Through 8/27: *La Bamba.* Beg. 8/28: *The Fourth Protocol.* #4—*Dirty Dancing.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Born in East L.A.* #2—Through 8/27: *RoboCop.* Beg. 8/28: *Hamburger Hill.* #3—Through 8/27: *Disorderlies.* Beg. 8/28: *House II.* #4—*The Lost Boys.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Stakeout.* #2—*No Way Out.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*The Lost Boys.* #2—*Dirty Dancing.* #3—*Disorderlies.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*No Way Out.* #2—*Masters of the Universe; Full Metal Jacket.* #3—*The Monster Squad.* #4—*Disorderlies.* #5—*Dirty Dancing.* #6—*Snow White and the Seven Dwarfs; The Lost Boys.* #7—*RoboCop.* #8—*La Bamba.* #9—*The Garbage Pail Kids Movie; The Living Daylights.* #10—*The Care Bears' Adventure in Wonderland; Born in East L.A.* #11—*Can't Buy Me Love.* #12—*Stakeout.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*No Way Out.* #2—Through 8/27: *The Garbage Pail Kids Movie.* Beg. 8/28: *RoboCop.* #3—*La Bamba.* #4—*Stakeout.* #5—Through 8/27: *Masters of the Universe.* Beg. 8/28: *The Fourth Protocol.* #6—Through 8/27: *RoboCop.* Beg. 8/28: *Maid to Order.* #7—Through 8/27: *The Lost Boys; Snow White and the Seven Dwarfs.* Beg. 8/28: *The Rosary Murders.*

201. AVENUE U—Ave. U at E. 16th St. (645-3800). *The Untouchables; Snow White and the Seven Dwarfs.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*No Way Out.* #2—*Stakeout.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Dirty Dancing.* #2—Through 8/27: *Beverly Hills Cop II.* Beg. 8/28: *The Rosary Murders.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Stakeout.* #2—*Disorderlies.* #3—Through 8/27: *Dirty Dancing.* Beg. 8/28: *The Fourth Protocol.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Stakeout.* #2—*No Way Out.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Dirty Dancing.* #2—*La Bamba.* #3—*The Monster Squad.* #4—*Born in East L.A.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Born in East L.A.* #2—Through 8/27: *RoboCop.* Beg. 8/28: *House II.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Disorderlies.* #2—*Dirty Dancing.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Dirty Dancing.* #2—*Can't Buy Me Love.* #3—*Born in East L.A.* #4—Through 8/27: *Disorderlies.* Beg. 8/28: *Hamburger Hill.* #5—Through 8/27: *The Monster Squad.* Beg. 8/28: *House II.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—Through 8/27: *Disorderlies.* Beg. 8/28: *House II.* #2—*RoboCop.* #3—Through 8/27: *Masters of the Universe.* Beg. 8/28: *Hamburger Hill.* #4—*Born in East L.A.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*No Way Out.* #2—*Dirty Dancing.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—Through 8/27: *Who's That Girl.* Beg. 8/28: *The Fourth Protocol.* #2—*Stakeout.* #3—Through 8/27: *Masters of the Universe.* Beg. 8/28: *A Man in Love.* #4—*The Living Daylights.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*La Bamba.* #2—Through 8/27: *RoboCop.* Beg. 8/28: *House II.* #3—Through 8/27: *Nadine; The Monster Squad.* Beg. 8/28: *Maid to Order.* #4—*Stakeout.* #5—*Dirty Dancing.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Born in East L.A.* #2—*Can't Buy Me Love.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Masters of the Universe.* #2—*RoboCop.* #3—*The Monster Squad.* #4—*Born in East L.A.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Living Daylights.* #2—*Born in East L.A.* #3—*Back to the Beach.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Dirty Dancing.* #2—*La Bamba.* #3—Through 8/27: *The Lost Boys; Snow White and the Seven Dwarfs.* Beg. 8/28: *The Fourth Protocol.* #4—*Can't Buy Me Love.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Born in East L.A.* #2—*La Bamba.* #3—*Stakeout.* #4—*Dirty Dancing.* #5—*The Lost Boys.* #6—*Can't Buy Me Love.* #7—Through 8/27: *Masters of the Universe; Back to the Beach.* Beg. 8/28: *Hamburger Hill.* #8—Through 8/27: *The Garbage Pail Kids Movie.* Beg. 8/28: *Maid to Order.* #9—Through 8/27: *The Living Daylights; The Monster Squad.* Beg. 8/28: *The Fourth Protocol.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 8/27: *The Garbage Pail Kids Movie; RoboCop.* Beg. 8/28: *House II.* #2—*Born in East L.A.* #3—*No Way Out.* #4—*Dirty Dancing.* #5—Through 8/27: *The Living Daylights; The Monster Squad.* Beg. 8/28: *Maid to Order.* #6—Through 8/27: *Stakeout.* Beg. 8/28: *The Garbage Pail Kids Movie.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*No Way Out.* #2—*La Bamba; Snow White and the Seven Dwarfs.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Disorderlies.* #2—*Born in East L.A.* #3—*The Garbage Pail Kids Movie.* #4—Through 8/27: *RoboCop.* Beg. 8/28: *House II.* #5—*The Lost Boys.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*The Garbage Pail Kids Movie.* #2—Through 8/27: *Masters of the Universe; Nadine.* Beg. 8/28: *Maid to Order.* #3—Through 8/27: *Who's That Girl; Disorderlies.* Beg. 8/28: *The Rosary Murders.* #4—*The Untouchables.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*La Bamba.* #2—Through 8/27: *The Monster Squad.* Beg. 8/28: *Hamburger Hill.* #3—*Dirty Dancing.* #4—*Born in East L.A.* #5—Through 8/27: *Masters of the Universe; Disorderlies.* Beg. 8/28: *The Fourth Protocol.* #6—*Stakeout.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Living Daylights.* #2—*The Lost Boys.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Dirty Dancing.* #2—*Stakeout.* #3—Through 8/27: *Can't Buy Me Love.* Beg. 8/28: *The Fourth Protocol.* #4—Through 8/27: *The Garbage Pail Kids Movie.* Beg. 8/28: *Maid to Order.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—Through 8/27: *RoboCop.* Beg. 8/28: *Maid to Order.* #2—*No Way Out.* #3—*Born in East L.A.* #4—*Dirty Dancing.* #5—*Stakeout.* #6—Through 8/27: *The Monster Squad.* Beg. 8/28: *The Rosary Murders.* #7—*Nadine.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Living Daylights.* #2—*RoboCop.* #3—*Born in East L.A.*

306. FLUSHING—UA QUARTET—(359-6777). #1—Through 8/27: *Masters of the Universe.* Beg. 8/28: *Hamburger Hill.* #2—*Born in East L.A.* #3—Through 8/27: *The Monster Squad; Disorderlies.* Beg. 8/28: *House II.* #4—*La Bamba.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Stakeout.* #2—*No Way Out.*

308. FOREST HILLS—CINEMART—(261-2244). #1—Through 8/27: *Roxanne.* Beg. 8/28: *A Man in Love.* #2—*The Untouchables.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Can't Buy Me Love.* #2—Through 8/27: *The Garbage Pail Kids Movie.* Beg. 8/28: *Maid to Order.* #3—*Stakeout.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Dirty Dancing.* #2—Through 8/27: *Nadine; The Monster Squad.* Beg. 8/28: *The Fourth Protocol.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *No Way Out.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Disorderlies.* #2—*La Bamba.* #3—Through 8/27: *The Lost Boys.* Beg. 8/28: *Masters of the Universe.* #4—*House II.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Dirty Dancing.* #2—*No Way Out.* #3—Through 8/27: *RoboCop.* Beg. 8/28: *House II.* #4—*Stakeout.* #5—*Born in East L.A.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—Through 8/27: *Spaceballs.* Beg. 8/28: *Hamburger Hill.* #2—*Can't Buy Me Love.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Disorderlies.* #2—Through 8/27: *The Garbage Pail Kids Movie.* Beg. 8/28: *The Rosary Murders.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Living Daylights.* #2—Through 8/27: *The Monster Squad.* Beg. 8/28: *Hamburger Hill.* #3—*Who's That Girl.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—Through 8/27: *Full Metal Jacket.* Beg. 8/28: *The Fourth Protocol.* #2—Through 8/27: *The Living Daylights.* Beg. 8/28: *The Rosary Murders.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Dirty Dancing.* #2—Through 8/27: *The Lost Boys.* Beg. 8/28: *Hamburger Hill.* #3—*Stakeout.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Full Metal Jacket.* #2—*Born in East L.A.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*Dirty Dancing.* #2—*La Bamba.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Stakeout.* #2—*Can't Buy Me Love.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*The Garbage Pail Kids Movie.* #2—*Back to the Beach.*

401. NEW DORP—HYLAN—(351-6601). #1—*No Way Out.* #2—Through 8/27: *La Bamba.* Beg. 8/28: *Hamburger Hill.*

402. NEW DORP—LANE—(351-2110). *Dirty Dancing.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Born in East L.A.* #2—*Stakeout.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Stakeout.* #2—*La Bamba.* #3—*Can't Buy Me Love.* #4—*Born in East L.A.* #5—*The Lost Boys.* #6—*Dirty Dancing.* #7—*The Garbage Pail Kids Movie.* #8—Through 8/27: *Masters of the Universe; Back to the Beach.* Beg. 8/28: *Hamburger Hill.* #9—Through 8/27: *The Living Daylights; The Monster Squad.* Beg. 8/28: *The Fourth Protocol.* #10—Through 8/27: *Disorderlies.* Beg. 8/28: *Maid to Order.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*La Bamba.* #2—*No Way Out.*

501. BELLMORE—MOVIES—(783-7200). Through 8/27: *The Witches of Eastwick.* Beg. 8/28: *Full Metal Jacket.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Full Metal Jacket; Snow White and the Seven Dwarfs.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Dirty Dancing.* #2—*La Bamba.* #3—Through 8/27: *The Lost Boys.* Beg. 8/28: *Maid to Order.* #4—Through 8/27: *The Garbage Pail Kids Movie.* Beg. 8/28: *The Fourth Protocol.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—Through 8/27: *Stakeout.* Beg. 8/28: *House II.* #2—Through 8/27: *Can't Buy Me Love.* Beg. 8/28: *The Rosary Murders.* #3—*The Living Daylights.* #4—*Born in East L.A.* #5—*Masters of the Universe; The Monster Squad.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Born in East L.A.* #2—*Stakeout.* #3—*RoboCop.* #4—*The Lost Boys.* #5—*Dirty Dancing.* #6—*The Monster Squad; Nadine.* #7—*No Way Out.* #8—*The Living Daylights.*

506. GREAT NECK—SQUIRE—(466-2020). #1—Through 8/27: *The Living Daylights.* Beg. 8/28: *The Fourth Protocol.* #2—*Born in East L.A.* #3—Through 8/27: *The Garbage Pail Kids Movie.* Beg. 8/28: *Maid to Order.*

507. HEWLETT—HEWLETT—(791-6768). *Can't Buy Me Love.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Can't Buy Me Love.* #2—Through 8/27: *The Monster Squad; Nadine.* Beg. 8/28: *Maid to Order.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*The Living Daylights.* #2—Thru 8/27: *The Garbage Pail Kids Movie.* Beg. 8/28: *A Man in Love.* #3—*Born in East L.A.* #4—*No Way Out.* #5—Through 8/27: *Roxanne.* Beg. 8/28: *Hamburger Hill.* #6—Through 8/27: *Disorderlies.* Beg. 8/28: *House II.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—Through 8/27: *Back to the Beach.* Beg. 8/28: *Hamburger Hill.* #2—*Born in East L.A.* #3—Through 8/27: *La Bamba.* Beg. 8/28: *House II.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Through 8/27: *Snow White and the Seven Dwarfs. Can't Buy Me Love.* Beg. 8/28: *Full Metal Jacket.* #2—*Superman IV; The Untouchables.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*The Living Daylights.* #2—*Born in East L.A.* #3—*Stakeout.* #4—*Back to the Beach.* #5—*No Way Out.* #6—*Nadine; The Monster Squad.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 8/27: *RoboCop; Snow White and the Seven Dwarfs.* Beg. 8/28: *La Bamba.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*No Way Out.* #2—*Dirty Dancing.* #3—Through 8/27: *Nadine.* Beg. 8/28: *Maid to Order.* #4—*The Garbage Pail Kids Movie.*

515. MALVERNE—TWIN—(599-6966). #1—*The Untouchables.* #2—*North Shore.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Dirty Dancing.* #2—*Stakeout.* #3—*Nadine.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Masters of the Universe.* #2—*The Lost Boys.* #3—*Stakeout.* #4—*Can't Buy Me Love.* #5—*The Garbage Pail Kids Movie.* #6—*The Monster Squad.* #7—*La Bamba.* #8—*Dirty Dancing.* #9—*Born in East L.A.*

518. MASSAPEQUA—PEQUA—(799-6464). *The Living Daylights.*

519. MERRICK—TWIN—(546-1270). #1—*North Shore.* #2—*Nadine.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Who's That Girl.* #2—*Dirty Dancing.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Disorderlies.* #2—*RoboCop.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*RoboCop.* #2—*Born in East L.A.* #3—*The Garbage Pail Kids Movie.* #4—*La Bamba.* #5—*Can't Buy Me Love.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). *The Living Daylights.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*The Lost Boys.* #2—*Stakeout.*

526. ROSLYN—ROSLYN—(621-8488). #1—*No Way Out.* #2—*La Bamba.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Nadine.* #2—*The Big Easy.* #3—*Dirty Dancing.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Stakeout.*

529. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Nadine.* #2—*The Monster Squad.* #3—*Stakeout.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Disorderlies.* #2—*Full Metal Jacket; Masters of the Universe.* #3—*Born in East L.A.* #4—*RoboCop.* #5—*Snow White and the Seven Dwarfs; Can't Buy Me Love.* #6—*No Way Out.* #7—*The Living Daylights.* #8—*Dirty Dancing.* #9—*The Lost Boys.* #10—*The Care Bears' Adventure in Wonderland; La Bamba.* #11—*The Big Easy.* #12—*The Untouchables; The Garbage Pail Kids Movie.*

531. WANTAGH—WANTAGH—(781-6969). *Roxanne.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Disorderlies.* #2—*The Monster Squad.* #3—*Dirty Dancing.*

533. WESTBURY—WESTBURY—(333-1911). #1—*My Life as a Dog.* #2—*Full Metal Jacket.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*The Garbage Pail Kids Movie; La Bamba.* #2—Through 8/27: *Nadine; Masters of the Universe.* Beg. 8/28: *The Fourth Protocol.* #3—Through 8/27: *La Bamba.* Beg. 8/28: *Maid to Order.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*North Shore.* #2—*Stakeout.* #3—*Born in East L.A.*

602. BAY SHORE—CINEMA—(665-1722). *Dirty Dancing.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*The Living Daylights.* #2—*The Lost Boys.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*Stakeout.* #2—*Born in East L.A.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Full Metal Jacket; Snow White and the Seven Dwarfs.* #2—*The Living Daylights.* #3—*Stakeout.* #4—*Dirty Dancing.* #5—*The Lost Boys.* #6—*The Garbage Pail Kids Movie; Disorderlies.* #7—*Can't Buy Me Love.* #8—*No Way Out.* #9—*Born in East L.A.* #10—*RoboCop.* #11—*The Big Easy.* #12—*Masters of the Universe; Back to the Beach.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Born in East L.A.* #2—*Dirty Dancing.* #3—*The Garbage Pail Kids Movie; The Lost Boys.* #4—*Disorderlies.* #5—*Can't Buy Me Love.* #6—*RoboCop.* #7—*The Big Easy.* #8—*La Bamba.* #9—*Stakeout.* #10—*No Way Out.* #11—*Masters of the Universe; Back to the Beach.* #12—*The Care Bears' Adventure in Wonderland; The Living Daylights.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*Snow White and the Seven Dwarfs; Adventures in Babysitting.* #2—*Nadine; The Monster Squad.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Dirty Dancing.* #2—*Stakeout.* #3—*The Monster Squad; The Fourth Protocol.* #4—*Can't Buy Me Love.* #5—Through 8/27: *The Garbage Pail Kids Movie.* Beg. 8/28: *Maid to Order.* #6—Through 8/27: *Nadine; Snow White and the Seven Dwarfs.* Beg. 8/28: *Hamburger Hill.* #7—*Born in East L.A.* #8—*La Bamba.*

611. CORAM—PINE—(698-6442). #1—*No Way Out.* #2—*Can't Buy Me Love.* #3—*Snow White and the Seven Dwarfs; Masters of the Universe.* #4—*RoboCop.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Dirty Dancing.* #2—*Stakeout.* #3—*The Living Daylights.* #4—*The Big Easy.* #5—Through 8/27: *La Bamba.* Beg. 8/28: *The Fourth Protocol.*

613. ELWOOD—ELWOOD—(499-7800). #1—Through 8/27: *The Living Daylights.* Beg. 8/28: *A Man in Love.* #2—*Born in East L.A.*

614. FIRE ISLAND—COMMUNITY—(583-5184). 8/21-22: *Beverly Hills Cop II.* 8/24-25: *The Believers.*

615. GREENPORT—GREENPORT—(477-0500). *Adventures in Babysitting.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Dirty Dancing.* #2—*Stakeout.* #3—*No Way Out.* #4—Through 8/27: *La Bamba.* Beg. 8/28: *A Man in Love.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). Through 8/27: *The Living Daylights.* Beg. 8/28: *The Fourth Protocol.*

618. ISLIP—ISLIP—(581-5200). #1—*Stakeout.* #2—*Can't Buy Me Love.* #3—*Born in East L.A.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). Through 8/27: *RoboCop.* Beg. 8/28: *Maid to Order.*

620. LINDENHURST—LINDENHURST—(888-5400). *Beverly Hills Cop II.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—Through 8/27: *The Living Daylights.* Beg. 8/28: *House II.* #2—*Born in East L.A.* #3—*Can't Buy Me Love.* #4—*Dirty Dancing.* #5—*Stakeout.* #6—Through 8/27: *Full Metal Jacket.* Beg. 8/28: *The Fourth Protocol.*

622. MONTAUK—THE MOVIES—(668-2393). *The Living Daylights.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 8/27: *Adventures in Babysitting.* Beg. 8/28: *Spaceballs.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Dirty Dancing.* #2—*The Living Daylights.* #3—*The Monster Squad.* #4—*La Bamba.* #5—*Stakeout.* #6—*The Garbage Pail Kids Movie.* #7—*Born in East L.A.* #8—Through 8/27: *Masters of the Universe.* Beg. 8/28: *Maid to Order.* #9—*Can't Buy Me Love.* #10—*The Lost Boys.* #11—Through 8/27: *Snow White and the Seven Dwarfs.* Beg. 8/28: *Hamburger Hill.* #12—Through 8/27: *Summer School.* Beg. 8/28: *The Fourth Protocol.* #13—Through 8/27: *Nadine.* Beg. 8/28: *House II.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*Adventures in Babysitting.* #2—Through 8/27: *The Untouchables.* Beg. 8/28: *The Rosary Murders.* #3—Through 8/27: *Disorderlies.* Beg. 8/28: *Snow White and the Seven Dwarfs; Summer School.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Dirty Dancing.* **WEST**—Through 8/27: *Born in East L.A.* Beg. 8/28: *The Fourth Protocol.*

628. RIVERHEAD—SUFFOLK—(727-3133). *La Bamba.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 8/27: *Devil in the Flesh.* Beg. 8/28: *Menage.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—Through 8/27: *The Living Daylights.* Beg. 8/28: *Hamburger Hill.* #2—*Dirty Dancing.* #3—Through 8/27: *La Bamba.* Beg. 8/28: *The Fourth Protocol.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Dirty Dancing.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—Through 8/27: *Nadine; The Monster Squad.* Beg. 8/28: *Hamburger Hill.* #2—*Born in East L.A.* #3—*Born in East L.A.* #4—Through 8/27: *Disorderlies; Snow White and the Seven Dwarfs.* Beg. 8/28: *A Man in Love.* #5—Through 8/27: *The Lost Boys.* Beg. 8/28: *La Bamba.*

635. STONY BROOK—LOEWS—(751-2300). #1—*The Living Daylights.* #2—*Stakeout.* #3—*Born in East L.A.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Can't Buy Me Love.* #2—*Snow White and the Seven Dwarfs; Back to the Beach.* Beg. 8/28: *La Bamba.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*No Way Out.* #2—*Stakeout.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 8/27: *Can't Buy Me Love.* Beg. 8/28: *Maid to Order.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*The Living Daylights.* #2—*Stakeout.*

701. BEDFORD VILLAGE—CINEMA 22—(234-9577). Through 8/27: *RoboCop.* Beg. 8/28: *Hamburger Hill.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Dirty Dancing.* #2—*The Big Easy.* #3—*La Bamba.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*No Way Out.* #2—*La Bamba.*

704. HARRISON—CINEMA—(835-5952). Through 8/27: *RoboCop.*

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MOVIES

705. HARTSDALE—CINEMA—(428-2200). #1—*Back to the Beach.* #2—*Dirty Dancing.* #3—*Full Metal Jacket.* #4—*Born in East L.A.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Can't Buy Me Love.* #2—*No Way Out.* #3—*Dirty Dancing.* #4—*The Living Daylights.* #5—*Full Metal Jacket; The Garbage Pail Kids Movie.* #6—*Masters of the Universe; The Lost Boys.* #7—*RoboCop.* #8—*Stakeout.* #9—*Born in East L.A.* #10—*La Bamba.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Dirty Dancing.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Stakeout.* #2—*La Bamba.* #3—Through 8/27: *Disorderlies.* Beg. 8/28: *Maid to Order.* #4—Through 8/27: *The Garbage Pail Kids Movie.* Beg. 8/28: *The Fourth Protocol.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Born in East L.A.* #2—Through 8/27: *Snow White and the Seven Dwarfs; Can't Buy Me Love.* Beg. 8/28: *The Fourth Protocol.* #3—*Dirty Dancing.* #4—Through 8/27: *La Bamba.* Beg. 8/28: *The Rosary Murders.* #5—Through 8/27: *No Way Out.* Beg. 8/28: *The Whistle Blower.*

710. MOUNT VERNON—PARKWAY—(664-3311). Through 8/27: *The Untouchables.* Beg. 8/28: *Full Metal Jacket.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—Through 8/27: *Masters of the Universe.* Beg. 8/28: *House II.* #2—*Born in East L.A.*

712. NEW ROCHELLE—TOWN—(632-9700). Through 8/27: *RoboCop.* Beg. 8/28: *House II.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Dirty Dancing.* #2—*Born in East L.A.* #3—*Can't Buy Me Love.*

714. PEEKSKILL—BEACH—(737-6262). #1—*The Garbage Pail Kids Movie.* #2—*The Living Daylights.* #3—*Disorderlies.* #4—*No Way Out.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Full Metal Jacket; Snow White and the Seven Dwarfs.* #2—*Back to the Beach.* #3—*The Monster Squad.* #4—*Stakeout.*

716. PELHAM—PICTURE HOUSE—(738-3160). Through 8/27: *Born in East L.A.*

718. RYE—RYE RIDGE—(939-8177). #1—*The Living Daylights.* #2—*Born in East L.A.*

719. SCARSDALE—FINE ARTS—(723-6699). Through 8/27: *Nadine.* Beg. 8/28: *My Life as a Dog.*

720. SCARSDALE—PLAZA—(725-0078). *The Untouchables.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Who's That Girl.* #2—*Masters of the Universe; The Garbage Pail Kids Movie.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*The Living Daylights.* #2—*The Monster Squad.* #3—*Stakeout.* #4—*Can't Buy Me Love.*

723. YONKERS—MOVIELAND—(793-0002). #1—*RoboCop.* #2—*The Garbage Pail Kids Movie.* #3—Through 8/27: *Back to the Beach.* Beg. 8/28: *Maid to Order.* #4—*The Lost Boys.* #5—*Born in East L.A.* #6—*No Way Out.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*The Garbage Pail Kids Movie.* #2—*La Bamba.* #3—*Born in East L.A.* #4—*Can't Buy Me Love.* #5—*Masters of the Universe.* #6—*The Living Daylights.* #7—*Disorderlies.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 8/27: *Summer School.* Beg. 8/28: *Back to the Beach.* #2—Through 8/27: *Superman IV.* Beg. 8/28: *La Bamba.*

Rockland County

750. BLAUVELT—NYACK DRIVE-IN—(358-1844). *The Garbage Pail Kids Movie; Teen Wolf.*

751. MONSEY—ROCKLAND DRIVE-IN—(356-4040). *Masters of the Universe; Gremlins.*

752. NANUET—MALL—(623-6336). *Can't Buy Me Love.*

753. NANUET—MOVIES—(623-0211). #1—*Stakeout.* #2—Through 8/27: *La Bamba.* Beg. 8/28: *Maid to Order.* #3—*The Big Easy.* #4—*Born in East L.A.* #5—*No Way Out.*

754. NANUET—ROUTE 59—(623-3355). *Dirty Dancing.*

755. NEW CITY—TOWN—(634-5100). #1—*Born in East L.A.* #2—Through 8/27: *RoboCop.* Beg. 8/28: *Hamburger Hill.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Dirty Dancing.* #2—*The Living Daylights.*

757. NYACK—CINEMA EAST—(358-6631). Through 8/27: *Disorderlies.* Beg. 8/28: *The Fourth Protocol.*

758. ORANGEBURG—303 DRIVE-IN—(359-2021). Through 8/27: *The Monster Squad; Blind Date.* Beg. 8/28: *Hamburger Hill.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—Through 8/27: *Can't Buy Me Love.* Beg. 8/28: *Hamburger Hill.* #2—*No Way Out.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Born in East L.A.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Stakeout.*

762. SPRING VALLEY—PIX—(425-6902). #1—Through 8/27: *The Living Daylights.* Beg. 8/28: *The Fourth Protocol.* #2—*Back to the Beach.*

763. STONY POINT—9 W—(942-0303). Through 8/27: *La Bamba.* Beg. 8/28: *Can't Buy Me Love.*

764. SUFFERN—LAFAYETTE—(357-6030). *The Garbage Pail Kids Movie.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*No Way Out.* #2—*RoboCop.*

801. DANBURY—CINE—(743-2200). #1—*Stakeout.* #2—*Dirty Dancing.* #3—*The Lost Boys.*

802. DANBURY—CINEMA—(748-2923). #1—Through 8/27: *The Garbage Pail Kids Movie.* Beg. 8/28: *House II.* #2—*Snow White and the Seven Dwarfs; Can't Buy Me Love.*

803. DANBURY—PALACE—(748-7496). #1—*The Living Daylights.* #2—Through 8/27: *Masters of the Universe.* Beg. 8/28: *Hamburger Hill.* #3—Through 8/27: *Disorderlies.* Beg. 8/28: *The Rosary Murders.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*La Bamba.* #2—*Can't Buy Me Love.*

806. FAIRFIELD—COUNTY—(334-1411). *RoboCop; Snow White and the Seven Dwarfs.*

807. GREENWICH—CINEMA—(869-6030). #1—Beg. 8/26: *No Way Out.* #2—*La Bamba.*

808. GREENWICH—PLAZA—(869-4030). #1—*The Living Daylights.* #2—*Nadine.* #3—*Back to the Beach.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Stakeout.* #2—*Dirty Dancing.*

810. NORWALK—CINEMA—(838-4504). #1—*Disorderlies.* #2—*The Monster Squad; Nadine.*

811. NORWALK—NORWALK—(866-9202). *Born in East L.A.*

812. RIDGEFIELD—CINEMA—(438-3338). *Can't Buy Me Love.*

813. SOUTH NORWALK—SONO—(866-9202). 8/26-27: "Heartstrings/Films From Nicaragua." 8/27-31: *River's Edge.* 8/29-31: *Defense of the Realm.* 9/1-3: *Stalker.*

814. SPRINGDALE—STATE—(325-0250). *RoboCop; The Untouchables.*

815. STAMFORD—AVON—(324-9205). #1—Through 8/27: *The Garbage Pail Kids Movie.* Beg. 8/28: *Hamburger Hill.* #2—Through 8/27: *Disorderlies.* Beg. 8/28: *The Rosary Murders.*

816. STAMFORD—CINEMA—(324-3100). #1—*Dirty Dancing.* #2—*The Big Easy.* #3—*Born in East L.A.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Stakeout; Snow White and the Seven Dwarfs.* #2—*Can't Buy Me Love.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*La Bamba.* #2—*Can't Buy Me Love.* #3—*Born in East L.A.* #4—*Dirty Dancing.* #5—Through 8/27: *Masters of the Universe; Back to the Beach.* Beg. 8/28: *Maid to Order.* #6—Through 8/27: *The Monster Squad; Nadine.* Beg. 8/28: *Hamburger Hill.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Stakeout.* #2—*Dirty Dancing.* #3—*The Lost Boys.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*The Living Daylights.* #2—*The Big Easy.* #3—(227-9619). *Stakeout.* #4—(226-6666). *No Way Out.*

821. WESTPORT—POST—(227-0500). *Dirty Dancing.*

822. WILTON—CINEMA—(762-5678). *Can't Buy Me Love.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Snow White and the Seven Dwarfs; The Lost Boys.* #2—*The Garbage Pail Kids Movie; The Untouchables.* #3—*Masters of the Universe; Disorderlies.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*The Monster Squad; Snow White and the Seven Dwarfs.* #2—*Stakeout.*

902. JERSEY CITY—STATE—(653-5200). #1—*Disorderlies.* #2—Through 8/27: *The Lost Boys.* Beg. 8/28: *House II.* #3—*Born in East L.A.* #4—*Masters of the Universe.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*The Big Easy.* #2—*Dirty Dancing.* #3—*Masters of the Universe.* #4—*Back to the Beach.* #5—*Nadine; The Monster Squad.* #6—*The Lost Boys.* #7—*Full Metal Jacket; Snow White and the Seven Dwarfs.* #8—*La Bamba.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Can't Buy Me Love.* #2—*Stakeout.* #3—*The Living Daylights.* #4—*Born in East L.A.* #5—*No Way Out.* #6—*RoboCop.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *The Living Daylights; Snow White and the Seven Dwarfs.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *La Bamba.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—Through 8/27: *The Lost Boys.* Beg. 8/28: *Hamburger Hill.* #2—*The Living Daylights.*

912. CEDAR GROVE—CINEMA 23—(239-1462). Through 8/27: *The Monster Squad; The Witches of Eastwick.* Beg. 8/28: *Maid to Order.*

913. IRVINGTON—CASTLE—(372-9324). #1—*Disorderlies; Leathal Weapon.* #2—*Masters of the Universe; Beverly Hills Cop II.*

914. LIVINGSTON—COLONY—(992-0800). *Stakeout.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). Through 8/27: *Spaceballs.* Beg. 8/28: *The Rosary Murders.*

916. MILLBURN—MILLBURN—(376-0800). #1—*The Living Daylights.* #2—*No Way Out.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Born in East L.A.* #2—*The Living Daylights.* #3—*Stakeout.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*RoboCop.* #2—*Can't Buy Me Love.* #3—*Snow White and the Seven Dwarfs.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*No Way Out.* #2—*Stakeout.* #3—*The Living Daylights.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Dirty Dancing.* #2—*The Big Easy.* #3—Through 8/27: *Disorderlies.* Beg. 8/28: *The Fourth Protocol.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*The Lost Boys.* #2—*Nadine.* #3—*Can't Buy Me Love.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Can't Buy Me Love.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Stakeout.* #2—*The Living Daylights.*

932. ELIZABETH—ELMORA—(352-3483). Through 8/27: *Masters of the Universe; The Witches of Eastwick.* Beg. 8/28: *Snow White and the Seven Dwarfs; The Rosary Murders.*

933. LINDEN—QUAD—(925-9787). #1—*No Way Out.* #2—*Stakeout.* #3—*The Living Daylights; The Care Bears' Adventure in Wonderland.* #4—*Born in East L.A.; Snow White and the Seven Dwarfs.*

934. UNION—FIVE POINTS—(964-3466). #1—*Dirty Dancing.* #2—*Who's That Girl.*

935. UNION—LOST PICTURE SHOW—(964-4497). Through 8/27: *The Witches of Eastwick.* Beg. 8/28: *A Man in Love.*

936. UNION—UNION—(686-4373). #1—*Back to the Beach.* #2—*La Bamba.*

937. WESTFIELD—RIALTO—(232-1288). #1—Through 8/27: *Snow White and the Seven Dwarfs; Disorderlies.* Beg. 8/28: *The Fourth Protocol.* #2—*Dirty Dancing.* #3—Through 8/27: *Masters of the Universe.* Beg. 8/28: *Maid to Order.*

938. WESTFIELD—TWIN—(654-4720). #1—*Can't Buy Me Love.* #2—*No Way Out.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*No Way Out.* #2—Through 8/27: *The Garbage Pail Kids Movie.* Beg. 8/28: *The Rosary Murders.*

951. CLOSTER—CLOSTER—(768-8800). *The Living Daylights.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Stakeout.* #2—*The Living Daylights.* #3—*No Way Out.* #4—*Masters of the Universe.*

953. EMERSON—TOWN—(261-1000). #1—Through 8/27: *RoboCop.* Beg. 8/28: *The Fourth Protocol.* #2—Through 8/27: *Back to the Beach.* Beg. 8/28: *The Rosary Murders.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*Dirty Dancing.* #2—*Can't Buy Me Love.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Back to the Beach.* #2—*The Monster Squad.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Dirty Dancing.* #2—Through 8/27: *The Untouchables.* Beg. 8/28: *The Fourth Protocol.*

957. FORT LEE—SHARON—(224-0202). *La Bamba.*

958. OAKLAND—TWIN—(337-4478). #1—*The Lost Boys.* #2—*Who's That Girl.*

959. PARAMUS—CINEMA 35—(845-5070). *Dirty Dancing.*

960. PARAMUS—DRIVE-IN—(368-1440). Through 8/27: *Spaceballs; Rocky IV.* Beg. 8/28: *RoboCop; The Believers.*

961. PARAMUS—BERGEN MALL—(845-4449). *Can't Buy Me Love.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*The Living Daylights.* #2—*The Monster Squad.* #3—Through 8/27: *Masters of the Universe.* Beg. 8/28: *Maid to Order.* #4—*La Bamba.* #5—*The Big Easy.* #6—*The Lost Boys.* #7—*No Way Out.* #8—*Born in East L.A.* #9—*Back to the Beach.* #10—*Stakeout.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*The Garbage Pail Kids Movie.* #2—*Disorderlies.* #3—*RoboCop.*

964. RAMSEY—CINEMA—(825-2090). *The Living Daylights. Snow White and the Seven Dwarfs.*

965. RAMSEY—INTERSTATE—(327-0153). Program unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). *The Witches of Eastwick; The Care Bears' Adventure in Wonderland.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Stakeout.* #2—*The Monster Squad.* #3—*Back to the Beach.* #4—*La Bamba.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—Through 8/27: *Masters of the Universe.* Beg. 8/28: *Snow White and the Seven Dwarfs.* #2—Through 8/27: *RoboCop.* Beg. 8/28: *Can't Buy Me Love.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Can't Buy Me Love.* #2—*Snow White and the Seven Dwarfs; Spaceballs.* #3—*Summer School; The Witches of Eastwick.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*The Living Daylights.* #2—*No Way Out.* #3—*Born in East L.A.*

971. WESTWOOD—PASCACK—(664-3200). #1—*Stakeout.* #2—*Dirty Dancing.* #3—Through 8/27: *The Garbage Pail Kids Movie.* Beg. 8/28: *Maid to Order.* #4—*Can't Buy Me Love.*

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ New films recommended by *New York*'s critic.

ADVENTURES IN BABYSITTING—(1 hr. 37 min.; 1987) A comedy about a night of baby-sitting that has gone haywire. With Elisabeth Shue, Anthony Rapp, Keith Coogan, and Maia Brewton. Screenplay by David Simkins. Dir. Chris Columbus. PG-13. **609, 615, 623, 626**

BACKLASH—(1 hr. 31 min.; 1987) Two Australian cops develop a unique bond with an aboriginal woman as they transport her to the outback to face murder charges. With David Argue, Gia Carides, and Lydia Miller. Written and directed by Bill Bennett.**82**

BACK TO THE BEACH—(1 hr. 33 min.; 1987) Frankie Avalon and Annette Funicello, teen stars of sixties beach movies, play a grown couple living in Ohio who, while visiting their college-age daughter and her surfer boyfriend, recall the fun times they used to have. With Lori Laughlin, Tommy Hinkley, and Demian Slade. Written by James Komack, Steve Meerson, Peter Krikes, and Chris Thompson. Dir. Lyndall Hobbs. PG. **217, 219, 401, 406, 510, 512, 606, 608, 636, 705, 715, 723, 725, 762, 808, 818, 903, 936, 953, 955, 962, 967**

LA BAMBA—(1 hr. 46 min.; 1987) The true story of Ritchie Valens, the seventeen-year-old Chicano pop musician who died in a plane crash (the same one that killed Buddy Holly and the Big Bopper) only months after achieving stardom with three No. 1 hits, including the title song. With Esai Morales, Rosana DeSoto, Elizabeth Peña, Joe Pantoliano, and Lou Diamond Phillips. Written and directed by Luis Valdez. PG-13. **3, 20, 36, 48, 68, 88, 102, 104, 106, 112, 200, 207, 214, 218, 219, 221, 300, 306, 312, 321, 401, 406, 500, 503, 510, 513, 517, 523, 526, 530, 600, 600, 608, 610, 612, 616, 625, 628, 631, 634, 636, 702, 703, 706, 708, 709, 724, 725, 753, 763, 805, 807, 818, 903, 910, 936, 957, 962, 967**

BEVERLY HILLS COP II—(1 hr. 43 min.; 1987) A sickeningly trashy sequel. The material no longer has the pleasantly exploratory, shambling tempo that Martin Brest gave to the original. This time, producers Don Simpson and Jerry Bruckheimer hired the excruciatingly pragmatic Tony Scott, who did *Top Gun* for them, and Scott has produced a slam-bang, rock-video piece of filmmaking. Things keep moving so fast that in the action sequences, all you take in is the whirring speed. Sexual attitudes are stupidly, brazenly retrograde: Women are either bitches or twitches. Though Eddie Murphy is still funny, it's impossible to think of his street-smart Detroit cop, Axel Foley, as an outsider; Murphy's the star, the gravy train, and everyone in the movie treats him as a king. There's nothing left for him to discover as an actor but further proofs of his own greatness. With Judge Reinhold and John Ashton, repeating their roles as cops, and the repellent Brigitte Nielsen. (6/1/87) R. **⅝37, 203, 614, 620**

THE BIG EASY—(1 hr. 45 min.; 1987) Romance and justice in New Orleans, "the Big Easy," where bribery is a way of life. *Dennis Quaid is* Remy *McSwain, a mild*ly corrupt cop; Ellen Barkin is the proper assistant district attorney from the North, Anne Osborne, who is sure that small corruptions lead to larger ones. Anne is right, and Remy has to admit that she's right, but his easy way of life has some authority, too. Matching wits and battling in their professional lives, they fall in and out of bed, and together they track down two criminals responsible for a series of deaths. The balance between the two stars is perfect, and director Jim McBride gives them plenty of room. McBride's relaxed, almost improvisatory tone is in keeping with his ambiguous celebration of "easy." "Easy" means a more sociable attitude toward life, time for silly remarks that no one is meant to take seriously. But when does a man's sexual charm turn worthless? Quaid has to fight to earn Barkin's love. The movie says that a woman may sleep with a bum, but she can't be made to fall in love with him—a sexual code that the movies can't do without in the post-feminist age. With Charles Ludlam. Written by Daniel Petri Jr. and Jack Baran. (8/24/87) R. **5, 25, 34, 51, 87, 527, 530, 606, 608, 612, 702, 753, 816, 820, 903, 920, 962**

BORN IN EAST L.A.—(1 hr. 40 min.; 1987) A comedy about a Mexican American who is mistakenly identified as an illegal alien and deported to Tijuana. Directed by and with Cheech Marin. R. **3, 35, 62, 92, 103, 109, 112, 207, 208, 210, 211, 215, 217, 219, 220, 222, 300, 303, 304, 305, 306, 313, 319, 404, 406, 504, 505, 506, 509, 510, 512, 601, 517, 523, 530, 601, 604, 606, 608, 610, 613, 618, 621, 625, 627, 629, 632, 634, 634, 635, 705, 706, 709, 711, 713, 716, 718, 723, 724, 753, 755, 760, 811, 816, 818, 902, 904, 917, 933, 962, 970**

CAN'T BUY ME LOVE—(1 hr. 34 min.; 1987) High-school senior Ronald Miller (Patrick Dempsey) strikes a deal with popular cheerleader Cindy Mancini (Amanda Peterson), who agrees to act as his girlfriend for a price. With Dennis Dugan and Courtney Gains. Written by Michael Swerdlick. Dir. Steve Rash. PG-13. **10, 36, 51, 84, 101, 106, 112, 210, 215, 218, 219, 302, 309, 314, 322, 406, 504, 507, 508, 511, 517, 523, 530, 606, 608, 610, 611, 618, 621, 625, 629, 636, 638, 706, 709, 713, 722, 724, 752, 759, 763, 802, 805, 812, 817, 818, 822, 904, 918, 921, 930, 938, 954, 961, 968, 969, 971**

DIRTY DANCING—(1 hr. 40 min.; 1987) A musical love story set in a Catskills resort in the summer of 1963. With Patrick Swayze, Jennifer Grey, Jerry Orbach, and Cynthia Rhodes. Written by Eleanor Bergstein. Dir. Emile Ardolino. PG-13. **20, 31, 45, 60, 66, 85, 101, 103, 106, 111, 112, 203, 204, 207, 210, 212, 214, 218, 219, 220, 300, 302, 304, 310, 313, 318, 321, 402, 406, 503, 505, 514, 516, 517, 520, 527, 530, 532, 602, 606, 608, 610, 612, 616, 621, 625, 627, 631, 633, 702, 705, 706, 707, 709, 713, 754, 756, 801, 809, 816, 818, 819, 821, 903, 920, 934, 937, 954, 956, 959, 971**

DISORDERLIES—(1 hr. 25 min.; 1987) In this comedy-adventure, the Fat Boys, a popular rap group, portray inept hospital orderlies hired by a compulsive gambler to "bump off" his rich uncle. With Ralph Bellamy, Tony Plana, and Anthony Geary. Written by Mark Feldberg and Mitchell Klebanoff. Dir. Michael Schultz. PG. **33, 66, 90, 100, 109, 111, 112, 204, 210, 211, 222, 223, 300, 306, 312, 315, 406, 509, 521, 530, 532, 606, 608, 626, 634, 708, 714, 724, 757, 803, 810, 815, 900, 902, 920, 937, 963**

EAT THE PEACH—(1 hr. 38 min.; 1986) An Irish comedy about two small-town losers who attract media attention with a daredevil scheme inspired by the feats of Elvis Presley in the film *Roustabout.* Screenplay by Peter Ormrod and John Kelleher. Dir. Ormrod. **4**

THE FOURTH PROTOCOL—(1 hr. 59 min.; 1987) The KGB plans to frame the U.S. for an atomic explosion, bringing an end to NATO. Based on the novel by Frederick Forsyth. With Michael Caine, Pierce Brosnan, and Ned Beatty. Screenplay by Frederick Forsyth. Dir. John MacKenzie. R. **5, 41, 52, 52, 102, 106, 200, 204, 213, 218, 219, 300, 302, 310, 317, 406, 503, 506, 600, 610, 612, 617, 621, 625, 627, 631, 708, 709, 757, 762, 920, 937, 953, 956**

FULL METAL JACKET—(1 hr. 56 min.; 1987) Stanley Kubrick's Vietnam movie is a structurally bizarre absurdist comedy of death. In the 45-minute training-camp prologue, young Marine recruits are relentlessly brutalized by an insane drill instructor. When one of the recruits becomes the perfect product of Marine training—a demented murderer—we realize that the sequence is a gigantic sick joke. Another recruit wanders from Da Nang to Hue during the 1968 Tet Offensive, and Kubrick gives us a dozen or more fragments of the great tragedy, but with the meanings and responses contemptuously cut off. Finally, Kubrick pulls himself together and stages a lucid and terrifying skirmish in which the men of a platoon are picked off by a sniper. With Adam Baldwin, Dorian Harewood, and Arliss Howard. Written by Kubrick, Michael Herr, and Gustav Hasford, from Hasford's novel *The Short-Timers.* (7/13/87) R. **6, 33, 82, 112, 317, 319, 501, 502, 511, 601, 530, 533, 606, 621, 705, 706, 710, 715, 903**

THE GARBAGE PAIL KIDS MOVIE—(1 hr. 40 min.; 1987) Several Garbage Pail Kids escape from the State Home for the Ugly and find the meaning of caring out in the world of the Beautiful People. With Anthony Newley and MacKenzie Astin. Written and directed by Rod Amateau. PG. **37, 42, 90, 101, 112, 200, 219, 220, 220, 222, 223, 302, 309, 315, 401, 406, 503, 506, 509, 514, 517, 523, 530, 600, 606, 608, 610, 625, 706, 708, 714, 721, 723, 724, 750, 764, 802, 815, 900, 950, 963, 971**

GOOD MORNING, BABYLON—(1 hr. 55 min.; 1987) A lovely-looking dud, from the writer-director team of Paolo and Vittorio Taviani. In the early part of the century, two brothers, Andrea (Joaquim De Almeida) and Nicola (Vincent Spano), who restore Romanesque cathedrals in Italy, leave home for the New World. After unheroic adventures in the west, they wind up building sets for D. W. Griffith's super-production *Intolerance.* The two attractive young men are nearly inarticulate, but their rapport is so complete that they barely require speech. No doubt the Tavianis are telling us something about the bliss they feel in working with each other, but the theme of equality between brothers is more pleasant than dramatic. The Hollywood scenes, beautifully lit, capture the happy innocence of silent movies, but mostly the movie is shapeless and soft. Astonishingly, the filmmakers overlook the comic possibilities of a backstage view of *Intolerance,* whose Babylonian sequences are a staggering, and staggeringly great, mixture of piety and lasciviousness. (7/27/87) PG-13. **11**

HAMBURGER HILL—(1 hr. 50 min.; 1987) Drama about the bond of friendship that develops among the squad of soldiers who fought one of the most brutal battles of the Vietnam War. With Anthony Barrile, Michael

Patrick Boatman, and Don Cheadle. Written by Jim Carabatsos. Dir. John Irvin. R.**36, 47, 67, 102, 109, 210, 211, 219, 300, 306, 314, 316, 318, 401, 406, 509, 510, 610, 625, 631, 634, 701, 755, 758, 759, 803, 815, 818, 911**

HOUSE II: THE SECOND STORY—(1 hr. 28 min.; 1987) Another tale of home-where-the-horror-is; this time, a young artist inherits a large haunted stone house. With Arye Gross, Jonathan Stark, Royal Dano, Bill Maher, Lar Park Lincoln, and John Ratzenberger. Written and directed by Ethan Wiley. PG-13. **3, 30, 91, 92, 104, 109, 208, 210, 211, 214, 220, 222, 306, 312, 313, 504, 509, 510, 621, 625, 711, 712, 802, 902**

INSIDE OUT—(1 hr. 27 min.; 1987) Elliott Gould stars in this drama about a man who is surrounded by luxury but afraid to leave his apartment. With Howard Hesseman, Jennifer Tilly, and Beah Richards. Written by Robert Taicher and Kevin Bartelme. Dir. Taicher. R. **54**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package—an academic, adaptation of Marcel Pagnol by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin (Daniel Auteuil), can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. After a while, the repetitively crisscrossed terrain of greed and innocence becomes tedious. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **49**

THE LIVING DAYLIGHTS—(2 hr. 10 min.; 1987) Timothy Dalton, the new James Bond, makes the mistake of playing Bond seriously, a ploy that can't be supported by the script. Despite its rather grim hero, this 15th Bond movie is good fun for about an hour or so. Much of the action is in the amiably preposterous mode of *Octopussy*. The best thrill: an escape from Communist border guards in Czechoslovakia in which Bond and his lady friend, a cellist, slide down the snowy mountains on her cello case, Commies in pursuit, and as they pass under a barrier at the Austrian border, Bond throws the Strad into the air, catching it as it comes down on the other side. Written by Michael G. Wilson and Richard Maibaum. (8/10/87) PG. **24, 32, 62, 67, 81, 85, 112, 213, 217, 219, 220, 301, 303, 305, 316, 317, 406, 504, 505, 506, 509, 512, 518, 524, 530, 603, 606, 608, 612, 613, 617, 621, 622, 625, 631, 635, 700, 706, 714, 718, 722, 724, 756, 762, 803, 808, 820, 904, 906, 911, Read 916, 917, 919, 931, 933, 951, 952, 962, 964, 970**

LIVING ON TOKYO TIME—(1 hr. 23 min.; 1987) A romantic comedy about a recent émigré from Japan who's trying to get her green card and ends up in an arranged marriage with a Japanese American rock musician. With Minako Ohashi and Ken Nakagawa. Screenplay by John McCormick and Steven Okazaki. Dir. Okazaki. **81**

THE LOST BOYS—(1 hr. 38 min.; 1987) Comedy and horror about a group of young vampires at a seaside community. With Corey Feldman, Jami Gertz, Corey Haim, Edward Herrmann, Barnard Hughes, Kiefer Sutherland, and Dianne Wiest. Screenplay by Janice Fischer, James Jeremias, and Jeffrey Boam. Dir. Joel Schumacher. R. **7, 33, 52, 68, 85, 90, 109, 111, 112, 200, 218, 219, 222, 301, 312, 318, 406, 503, 505, 517, 525, 530, 603, 606, 608, 625, 625, 634, 706, 723, 801, 819, 900, 902, 903, 911, 921, 958, 962**

MAID TO ORDER—(1 hr. 35 min.; 1987) A Cinderella-in-reverse story of a rich, spoiled brat (Ally Sheedy) who is forced to work for a living. With Beverly D'Angelo, Valerie Perrin, and Dick Shawn. Written by Amy Jones, Perry Howze, and Randy Howze. Dir. Jones. PG.**10, 44, 200, 214, 219, 220, 223, 302, 304, 309, 406, 503, 506, 508, 514, 600, 610, 619, 625, 638, 708, 723, 753, 818, 912, 937, 962, 971**

A MAN IN LOVE—(1 hr. 48 min.; 1987) Peter Coyote, as an American movie star making a serious picture in Rome, looks gaunt and famished. Certainly no one can beat an American actor for seriousness. The French writer-director Diane Kurys, who was an actress for eight years, knows all too well how actors behave in a crisis of Inspiration. Coyote rampages around his dressing room, carries on an affair with a luscious young actress cast in the film (Greta Scacchi), lies to his wife, and abuses his assistant who obviously adores him. Tall, with a snarly, arrogant edge to his fine voice, Coyote has a few moments of power, but mostly he's absurd. Yet it's not his fault: Kurys should have had the sense to realize that her hero had become a clown. Kurys, in her first English-language production, doesn't have the camera technique for this sort of flashy material, with its displays of temperament and its movie-within-the-movie scenes. The blonde, sumptuous Greta Scacchi, however, is made more beautiful by love. If nothing else, Kurys has found a way of making Scacchi a star. (8/10/87) R. **11, 54, 213, 308, 509, 613, 616, 634, 935**

MASTERS OF THE UNIVERSE—(1 hr. 48 min.; 1987) A good-vs.-evil adventure pitting the superhero He-Man against the evil Skeletor. Based on the line of toys by Mattel. With Dolph Lundgren, Frank Langella, Meg Foster, and Billy Barty. Written by David Odell and Stephen Tolkin. Dir. Gary Goddard. PG. **5, 30, 92, 100, 112, 200, 211, 213, 219, 223, 300, 306, 312, 406, 504, 517, 530, 600, 606, 608, 611, 625, 706, 711, 721, 724, 751, 803, 818, 900, 902, 903, 932, 937, 952, 962, 968**

MATEWAN—(2 hr. 12 min.; 1987) Drama depicting the struggle between the striking West Virginia coal miners and the thugs hired by the coal companies. With Chris Cooper and James Earl Jones. Written and directed by John Sayles. PG-13. **54**

THE MONSTER SQUAD—(1 hr. 21 min.; 1987) A comedy-adventure about small-town kids who confront their favorite boogeymen in the ultimate battle between good and evil. With André Gower, Duncan Regehr, Stephen Macht, and Stan Shaw. Written by Shane Black and Fred Dekker. Dir. Dekker. PG-13. **33, 47, 90, 92, 112, 207, 210, 214, 219, 220, 300, 304, 306, 310, 316, 406, 504, 505, 508, 512, 517, 529, 532, 609, 610, 625, 634, 715, 722, 758, 810, 818, 901, 903, 912, 955, 962, 967**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes, but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **11, 43, 81, 533, 719**

NADINE—(1 hr. 28 min.; 1987) A pleasant, easygoing movie of no consequence whatever from writer-director Robert Benton. Kim Basinger, wearing the rubiest of red lips, and reciting her lines more crisply than usual, is Nadine, a Texas manicurist in the mid–fifties, and Jeff Bridges is her estranged husband, a foolish dreamer with a taste for violence. They get in trouble with the town hood, Rip Torn, and after going through many adventures, fall in love again. The shallowly self-revealing lines sound as if they were written for a sitcom. But the movie goes down easily enough. Beautiful cinematography by Nestor Alemendros. (8/24/87) PG. **7, 60, 85, 214, 223, 304, 310, 505, 508, 512, 514, 516, 519, 527, 529, 600, 609, 610, 625, 634, 719, 808, 810, 818, 903, 921**

NORTH SHORE—(1 hr. 40 min.; 1987) The coming-of-age adventure story of an Arizona surfer who gives up college to face the challenges of Hawaii's legendary North Shore surf. With Matt Adler, Nia Peeples, John Philbin, and Gregory Harrison. Screenplay by Tim McCanlies and William Phelps. Dir. Phelps. PG. **515, 519, 601**

★ **NO WAY OUT**—(1 hr. 54 min.; 1987) An extremely entertaining thriller about sex and power in Washington. The principals are: Kevin Costner as an ambitious young Navy officer, Gene Hackman as an abrupt secretary of defense, Sean Young as a luscious Washington party girl whom both men sleep with, and Will Patton as the secretary's unhinged aide. The goings-on, which include murder and espionage, are not as incredible as they might have seemed before the recent happenings in Washington. Screenplay by Robert Garland, an adaptation of the same Kenneth Fearing novel that inspired *The Big Clock* in 1947. Dir. Roger Donaldson. (8/17/87) R. **21, 40, 64, 80, 110, 112, 200, 202, 206, 212, 220, 221, 304, 307, 311, 313, 401, 500, 505, 509, 512, 514, 526, 530, 606, 608, 611, 616, 637, 703, 706, 709, 714, 723, 753, 759, 800, 807, 820, 904, 916, 919, 933, 938, 950, 952, 962, 970**

ROBOCOP—(1 hr. 43 min.; 1987) A witty futuristic thriller with violent and sadistic kicks. In Detroit, the thugs have grown so brazen that the police have given up, leaving control of the city to a gigantic corporation. When the good cop Murphy (Peter Weller) is used for target practice by gangsters, corporation technicians reconstitute him as the cyborg RoboCop, a gleaming silver-black knight who disarms a rapist and demands, in a computer-generated rumble, "What's your next move, creep?" Rob Bottin designed the beautiful suit of armor, and when RoboCop removes his Darth Vader–ish helmet for some brain repair, Bottin has his finest moment: Eyebrowless now and bald, Weller looks haunted by loss, for at the back of his head the smooth skull is joined to a machine. This image shows so much more sensibility than anything else in the movie that one wishes the Dutch director Paul Verhoeven had let his imagination run loose a bit more. Like many another cynical summer-season action movie, *RoboCop* sets up a desire for revenge in the audience, playing the same low game as Charles Bronson, Clint Eastwood, and other eliminators of "scum." Written by Edward Neumeier and Michael Miner. (7/27/87) R. **24, 31, 50, 67, 85, 90, 91, 100, 102, 104, 109, 112, 200, 200, 208, 211, 214, 220, 222, 304, 305, 313, 505, 513, 521, 523, 530, 606, 608, 611, 619, 701, 704, 706, 712, 723, 755, 800, 806, 814, 904, 918, 953, 963, 968**

THE ROSARY MURDERS—(1 hr. 41 min.; 1987) After hearing a murderer's confession, a Detroit priest hunts down the killer in order not to break his vow of secrecy. With Donald Sutherland, Charles Durning, and Belinda Bauer. Written by Elmore Leonard. Dir. Fred Walton. R. **62, 200, 203, 223, 304, 315, 317, 504, 626, 709, 803, 815, 915, 932, 950, 953**

★ **ROXANNE**—(1 hr. 46 min.; 1987) What is this heroic protuberance? Sword, limb, member . . . *nose.* Steve Martin, who has the splendid proboscis, is the star and screenwriter of this charmingly casual modern American version of Edmond Rostand's *Cyrano de Bergerac.* Rostand, writing in 1897, created a paean to a heroic age (the France of Louis XIV); he must have felt that life had diminished by the 1890s. Steve Martin knows that since then it has diminished a great deal more. Cyrano, now called C. D. Bales, is not a dueling cavalier but a resourceful fire chief in a small northwestern ski resort. The material is now good-humored and silly rather than extravagant. Daryl Hannah, providing the comedy with a lyrical inspiration (as she did in *Splash*), is Roxanne, an astronomer; Rick Rossovich is a dumb jock who, too flustered to woo her, allows C.D. to speak in his place. The movie has an airy, buoyant mood, closer in tone (though not in quality) to the Shakespeare of *A Midsummer Night's Dream* than to Rostand. And Martin has never been freer, looser, more inventive. The performance has moments worthy of Chaplin. With Shelley Duvall and Michael J. Pollard. Dir. Fred Schepisi. (6/15/87) PG-13. **5, 46, 308, 509, 531**

SPACEBALLS—(1 hr. 36 min.; 1987) When Mel Brooks makes one of his parodies, something earnest, obsessive, and unself-conscious has to be there in the original to get him going. In the case of this takeoff of the *Star Wars* series, the original material was kid-stuff-jokey to begin with, so Brooks can't find a way to be wild, vicious, or even naughty. Which is perhaps another way of saying that the great man may be tired at last. *Spaceballs* is tame, very tame. There's a good joke about an extremely large spaceship, and Daphne Zuniga as the outer-space Jewish princess has a startling moment when she sings "Nobody Knows the Trouble I've Seen" with Marian Anderson chest tones, but most of the movie is second-drawer stuff. (7/13/87) PG. **@314, 623, 915, 969**

STAKEOUT—(1 hr. 55 min.; 1987) A self-confidant Richard Dreyfuss and a rather wimpy Emilio Estevez play bantering Seattle cops who stake out the apartment of an escaped killer's old girlfriend. When Dreyfuss, pretending to be a telephone repairman, enters the apartment to install a bug in the woman's phone, he falls in love with the dark-haired beauty (Madeleine Stowe). The movie is fun, because our involvement and identification are split between the opportunistic cop, hungry for love, and his duty-bound partner, who sits squirming across the street, sure that something is about to go wrong (it does). Hokey, cheap, and violent, but it holds you. With Aidan Quinn as a psychotic killer. Dir. John Badham. (8/17/87) R. **20, 22, 36, 52, 61, 84, 87, 101, 106, 110, 112, 200, 202, 204, 206, 213, 214, 219, 220, 300, 302, 304, 307, 309, 313, 318, 322, 404, 406, 504, 505, 512, 516, 517, 525, 528, 529, 601, 604, 606, 608, 610, 612, 616, 618, 621, 625, 635, 637, 700, 706, 708, 715, 722, 753, 761, 801, 809, 817, 819, 820, 901, 904, 914, 917, 919, 931, 933, 952, 962, 967, 971**

SUPERMAN IV: THE QUEST FOR PEACE—(1 hr. 30 min.; 1987) The Man of Steel, trying to rid the world of nuclear armaments, must face Nuclear Man, a creation of the evil Lex Luthor. With Christopher Reeve, Gene Hackman, Margot Kidder, Jackie Cooper, and Marc McClure in their original roles; also featuring Mariel Hemingway, Jon Cryer, and Mark Pillow. Screenplay by Lawrence Konner and Mark Rosenthal; story by Konner, Rosenthal, and Reeve. Dir. Sidney J. Furie. PG. **91, 511, 725**

TAMPOPO—(1 hr. 57 min.; 1986) In Japanese, Eng. subtitles. A farce about the owner of a cheap noodle restaurant on the outskirts of Tokyo and her search for the ultimate noodle recipe. Written and directed by Juzo Itami. **82**

★ **THE UNTOUCHABLES**—(2 hr.; 1987) Eliot Ness (Kevin Costner), America's virtuous Fed, is the hero, but the most exciting thing in the movie is Al Capone—a dream of a Chicago gangster brought to life by Robert De Niro. Capone the bootlegger knows he's popular in Prohibition Chicago as the man who brings the goods. He's become a sententious thug, titillating the journalists, pols, and society types with hints of viciousness. Ness, by contrast, is a proper young Treasury officer speaking in wooden sentences, and David Mamet (screenwriter) and Brian De Palma (director) haven't figured out a way to make him come alive. *The Untouchables* is a celebration of law enforcement as American spectacle. It's a broadly entertaining, visually exciting work, but it's not a complexly imagined, or even particularly interesting, movie. With Sean Connery, as a tough Irish street cop who teaches Ness the facts of life, Andy Garcia, and Charles Martin Smith. (6/8/87) R. **24, 33, 37, 85, 201, 223, 308, 511, 515, 530, 626, 710, 720, 814, 900, 956**

THE WHISTLE BLOWER—(1 hr. 40 min.; 1987) Michael Caine investigates the death of his son, a young translator who ran afoul of his bosses at British intelligence. Caine brings an inspiring competence to his role, and the movie, which was written by Julian Bond, is always absorbing and well acted. But it's not convincing, and it depends for its righteous tone on hitting the standard villains of left-wing sentimentality, America and the upper classes. A traditionally earnest British picture. Dir. Simon Langton. (8/3/87) PG. **63, 709**

WHO'S THAT GIRL—(1 hr. 32 min.; 1987) Dreadful. Madonna, shaking her head from side to side as she talks (the words come out in a tinny-tiny, nearly unintelligible squeak) is supposed to be some sort of wild spirit in this crass imitation of a screwball comedy (the plot seems lifted from *Bringing Up Baby*). She is not only a terrrifyingly awful actress, she barely seems a human being. Griffin Dunne, as a corporate toady, is her patsy. Directed by the completely untalented James Foley. (8/24/87) PG. **10, 41, 44, 65, 213, 223, 316, 520, 721, 934, 958**

★ **WISH YOU WERE HERE**—(1 hr. 32 min.; 1987) Lynda (Emily Lloyd), fifteen years old, just blurts out what she's thinking and feeling. It's 1951 at an English coastal town, and Lynda is surrounded by rule-bound elders. The saturnine men and shapeless women enforce a kind of lower-middle-class oppression. Yet the heroine triumphs; the drabness doesn't destroy her. Screenwriter David Leland (*Mona Lisa, Personal Services*) has a talent for English ghastliness—knobby faces, awful haircuts, ugly rooms—which he photographs with a quite extraordinary delicacy bordering on lyricism. The movie is formally disciplined and rather grave: Leland provides a wonderful frame for Emily Lloyd's self-confident performance. Yet he takes his heroine past the point of his own understanding: Lynda's sexual feelings, which should be the center of the story, are quite baffling. With Jesse Birdsall as a young bus conductor, and Tom Bell as Emily's foul-looking middle-aged lover. (8/3/87) R. **81**

THE WITCHES OF EASTWICK—(2 hr. 1 min.; 1987) Obstreperous, waggish, but all in all, rather boring. Jack Nicholson, in one of his extroverted, Kabuki performances—all forehead, eyebrows, rump, and teeth—is the wealthy New Yorker Van Horne, who takes up residence in the quiet New England town of Eastwick and proceeds to seduce three hungry ladies: the sculptor Alexandra (Cher), repressed Jane (Susan Sarandon), who plays the cello, and the endlessly fecund mom Sukie (Michelle Pfeiffer). Van Horne, a brash, insinuating seducer, is a devil—in fact, he's *the* Devil, and the witches are a welcoming coven. Michael Cristofer's adaptation of John Updike's sly and funny novel doesn't seem to be about anything at all. Most of it isn't even clear on the plot level, and the style of director George Miller is all over the place. The movie begins as a three-women-in-the-kitchen sitcom, then passes into a fantasia, a cross between Fellini and a Jack Nicholson home movie. Miller has no trouble making things look unreal, but his visual panache is overblown and undistinguished. With Veronica Cartwright. (6/22/87) R. **7, 33, 501, 912, 932, 935, 966, 969**

WITHNAIL AND I—(1 hr. 45 min.; 1986) A comedy, set in England in the late sixties, about the debauched adventures of two struggling actors. With Paul McGann, Richard E. Grant, and Richard Griffiths. Written and directed by Bruce Robinson. R. **11, 43,**

THE WOLF AT THE DOOR—(1 hr. 30 min.; 1986) In 1893, Paul Gauguin returns to his native France from Tahiti to find that his work is treated with contempt: a dramatization of his struggles and love affairs. With Donald Sutherland as Gauguin and Max von Sydow as August Strindberg. Screenplay by Christopher Hampton; story by Jean-Claude Carrière and Henning Carlsen. Dir. Carlsen. R. **11, 53**

REVIVALS

ALL ABOUT EVE—(2 hr. 18 min.; 1950) Bette Davis has said that if she's remembered for only one movie, she hopes it will be this one. It's a superb drama, witty and satirical, of the Broadway theater and its people. Joseph L. Mankiewicz won Oscars both for writing and directing it; George Sanders won one as Best Supporting Actor. **8**

BAND OF OUTSIDERS—(1 hr. 35 min.; 1964) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sami Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. **9**

BREATHLESS (1959)—(1 hr. 29 min.) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature, with Jean-Paul Belmondo as the amoral hoodlum-stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie clichés into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **9**

DR. STRANGELOVE OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB—(1 hr. 33 min.; 1964) Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the U.S.A. and the U.S.S.R. There is riotous acting by a distinguished cast, including Sterling Hayden, George C. Scott, and Peter Sellers in three roles. **9**

LES ENFANTS TERRIBLES—(1 hr. 40 min.; 1949) In French, Eng. subtitles. Two proud, imperious, amoral teenagers (Nicole Stéphane and Edouard Dermithe) are locked in an incestuous relationship in the hothouse theater of their Paris apartment. A fascinating work, based on Jean Cocteau's novel and directed by Jean-Pierre Melville. **8**

IT HAPPENED ONE NIGHT—(1 hr. 45 min.; 1934) Clark Gable's macho charm seems dated now, but Claudette Colbert is, as usual, exquisite in this comedy about a runaway heiress and a newspaperman who fall in love on a cross-country chase. Not as good as the faster-paced screwball comedies of the Depression, but still a classic. Dir. Frank Capra. **8**

LAST YEAR AT MARIENBAD—(1 hr. 33 min.; 1961) In French, Eng. subtitles. The famous avant-garde puzzler of the early sixties. An attractive couple wanders through the shadows of a vast European hotel. Did they meet the year before? It's ultimately not worth pondering, but the movie is exquisite, a true cinematic equivalent of the *nouveau roman*. With Delphine Seyrig. Dir. Alain Resnais. **2**

LATINO—(1 hr. 45 min.; 1985) A pro-Sandinista propaganda film written and directed by Haskell Wexler. Shot in Nicaragua in 1984, the movie is a parable of disillusion. A Mexican American Special Forces officer leads a bunch of murdering *contras* across the border from Honduras into Nicaragua and grows so disgusted with his troops that he can't go through with his assignment. The movie implies that all decent Americans would be repelled by what bullyboys the *contras* actually are. *Latino* is an odd case of split consciousness, for Wexler is much better at dramatizing the viciousness of the Americans and *contras* than the virtues of the Sandinistas. **2**

MARLENE—(1 hr. 36 min.; 1984) In English and German, Eng. subtitles. Maximilian Schell's first-rate documentary portrait of the aging Marlene Dietrich. Schell entered Dietrich's Paris apartment with the understanding that he would not be able to photograph her, but in the course of the interviews he draws her out, taunting her into a fascinating display of egotism. Her acrid temperament—twenties-Berlin cynicism overlaid with hard-boiled American professionalism—seems to deny sentiment, but actually it's just Dietrich's own form of sentiment. The true originality of the movie is the way it pursues the clash of temperament between interviewer and star. **9**

METROPOLIS—(2 hr.; 1926) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standard and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder was introduced in 1984—check with the theater to find out which version is playing. **9**

SALVADOR—(2 hr. 2 min.; 1986) Oliver Stone's politically irresponsible yet fascinating movie about El Salvador, 1980–1981. His hero is real-life photojournalist Richard Boyle. Down and out in San Francisco, Boyle heads south of the border with an unemployed-D.J. buddy. In San Salvador, the two riff through the day razzing the right-wing toughs they run into. Stone has created a frightening picture of a society in chaos. As Boyle faces death-squad bullies, Stone uses a hand-held camera for a kind of hair-trigger existential filmmaking that is not just good but great. Shot in Mexico. **2**

SNOW WHITE AND THE SEVEN DWARFS—(1 hr. 23 min.; 1937) Walt Disney's classic version of the Grimm fairy tale—the first full-length animated feature—is now celebrating its 50th anniversary. David Hand was supervising director. G. **112, 200, 201, 218, 221, 502, 511, 513, 530, 606, 609, 610, 611, 625, 626, 634, 636, 705, 706, 709, 715, 802, 806, 817, 900, 901, 903, 906, 918, 932, 933, 937, 964, 968, 969**

SUNSET BOULEVARD—(1 hr. 50 min.; 1950) Gloria Swanson gives her finest performance in this mordant, cynical story of a silent-film star trying to make a comeback. With William Holden, Erich von Stroheim, and Nancy Olson. Dir. Billy Wilder. **8**

A TALE OF TWO CITIES (1935)—(2 hr. 1 min.) Charles Dickens's French Revolution, adapted by M-G-M and acted by one of those perfect casts the studio was able to put together in the thirties. Ronald Colman is the ideal Sydney Carton, and every bit as good are Edna May Oliver, Blanche Yurka, and Claude Gillingwater. Highlights: the storming of the Bastille and the Oliver-Yurka confrontation. Dir. Jack Conway. **8**

TWENTIETH CENTURY—(1 hr. 31 min.; 1934) The first and still the best screen version of the Hecht-MacArthur screwball comedy (it was remade as *Streamline Express* in 1935) about two egomaniacs—John Barrymore as a Broadway producer and Carole Lombard as his star—trapped on the same train ride. Dir. Howard Hawks. **8**

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BROADWAY

Now Playing

BIG RIVER—Musical based on Mark Twain's classic, *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff; opened 4/25/85. Featured in the cast are Jon Ehrlich, George Merritt, Susan Browning, Franz Jones, Roger Bart, Andi Henig, Jennifer Leigh Warren, Trey Wilson, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $36 to $45; Fri. and Sat. at 8, $38.50 to $47.50; Wed. at 2, $32 to $40; through 9/20. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ● ●

BROADWAY BOUND—Elizabeth Franz, John Randolph, Evan Handler, Philip Sterling, Phyllis Newman, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Mon. through Sat. at 8, $27.50 to $40; Sat. at 2, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall are the latest co-stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, music is by Jerry Herman, direction is by Arthur Laurents, and it opened 8/21/83. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats are $10. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may last forever and *should* last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett, lyrics by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. Practically none of the original cast remains, but the replacements are entirely satisfactory. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a lonely private beach; directed by Carole Rothman. Featured in the cast are Rosemary Murphy, Madeleine Potter, Tim Ryan, Heather Mac Rae, Addison Powell, Michael Maronna, Ron Guttman, Jean De Baer, and Jami Lynne Grenham. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30, except Sat. at 8, $33. **Circle in the Square Theatre,** 1633 Broadway (239-6200). 2 hr. 20 min. All major credit cards. **IRLS**

DREAMGIRLS—The musical has returned, directed and choreographed by Michael Bennett, with book and lyrics by Tom Eyen, and music by Henry Krieger. Featured in the cast are Susan Beaubian, Arnetia Walker, Alisa Gyse, Lillias White (who commendably sings a show-stopper), Weyman Thompson, Roy L. Jones, Herbert L. Rawlings, Jr. (who sings, dances, and acts with heart and soul and body and humor, and pathos to spare), and Kevyn Morrow. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $45; through 9/6. **Ambassador Theatre,** 215 West 49th Street (239-6200). 2 hr. 10 min. All major credit cards.

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize-winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, and Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thu. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theatre,** 226 West 46th Street (246-0102). 2 hr. 35 min. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

I'M NOT RAPPAPORT—Jack Klugman, Ossie Davis, and Christine Estabrook are now the stars of Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are Daniel Ziskie, Richard E. Council, Josh Pais, and Jane Fleiss; opened 11/19/85. Tue. through Thu. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $35 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" in an uproariously funny show, focusing on a myriad of subjects; opened 12/22/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theatre,** 256 West 47th Street (719-4098). 2 hr. All major credit cards. **IRLS**

LES LIAISONS DANGEREUSES—A Royal Shakespeare Company cast performs Christopher Hampton's drama, based on the French romantic novel by Choderlos de Laclos, dealing with a marquise and a vicomte, accomplices in a game of sexual corruption, deceit, and betrayal, set in France just before the Revolution; directed by Howard Davies. Featured in the cast are Alan Rickman, Lindsay Duncan, Beatie Edney, Kristin Milward, Suzanne Burden, Hilton McRae, Jean Anderson, Cissy Collins, Barry Heins, and Hugh Simon. Tue. through Sat. at 8, $30 to $40; Sat. at 2, Sun. at 3;, $25 to $35; Wed. at 2, $20 to $30; through 9/6. **Music Box Theatre,** 239 West 45th Street (239-6200). 3 hr. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, Eric Huton. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (382-0100). 2 hr. 30 min. All major credit cards. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; others in the cast are Terrence Mann, Frances Ruffelle, Randy Graff, Leo Burmeseter, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Mon. through Sat. at 8, Sat. at 2; $30 to $47.50. 200 tickets at $16 are available Mon. through Thu. when valid student I.D.'s are shown at box office. **Broadway Theatre,** Broadway at 53rd Street (239-6200). 3 hr. 15 min. All major credit cards. **IRLS**

THE NERD—Mark Hamill, Robert Joy, and Peter Riegert star in Larry Shue's comedy about an architect and his difficulties with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Debra Engle, Peggy Cosgrave, Wayne Tippit, and Timmy Geissler. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $6 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $6 to $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 15 min. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Material contributors were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

SHERLOCK'S LAST CASE—Frank Langella plays Sherlock, and Donal Donnelly is his friend and confidant, the affable Dr. Watson, in this latest case of the great sleuth, written by Charles Marowitz, and directed by A. J. Antoon. It's an entirely new story–and Holmes gets to meet the sexy Liza Moriarty, the professor's daughter (Melinda Mullins). It also poses the question: If Holmes, himself, is the victim, who will solve the crime? Featured in the cast are Jennie Ventriss (as Mrs.

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Hudson), Pat McNamara (as Lestrade), and Daniel M. Sillmun. Mon. through Sat. at 8, Sat. at 2, $27.50 to $37.50; Wed. at 2, $22 to $32.50. Starting 9/7 (after Labor Day), Tue. through Sat. at 8, Sun. at 3, $27.50 to $37.50; Wed. at 2, $22 to $32.50. **Nederlander Theatre,** 208 West 41st Street (921-8000). 2 hr. 20 min. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are the stars of the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe. The plot centers on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

OFF BROADWAY

THE ADVENTURES OF ULTRA VINYL—A sci-fi play by Amber Chase, complete with rock music and lyrics, by different composers and lyricists,telling of mysterious aliens and their contact with earth. Wed. through Sat. at 7:30, Sun. at 5; $15; through 9/13. **Henry Street Playhouse,** 466 Grand Street (307-7171).

BUNKER REVERIES—Sheila MacRae, Richard Backus, Ralph Waite, and Robert Stattel star; Waite as a disgraced former Attorney General, still living in Washington, D.C., fighting to salvage his dignity in the face of troubles with his mistress (Patricia Elliott), his family, and his country; directed by Allan Carlsen. Featured in the cast are Debra Cole and Kristin Griffith. Tue. through Sat. at 8, Wed., Sat., and Sun. at 2; $18 to $27; through 9/6. **Roundabout Theatre,** 100 East 17th Street (420-1360). **IRLS**

DRIVING MISS DAISY—The return of Alfred Uhry's interesting and amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured is the original cast: Dana Ivey, Morgan Freeman, and Ray Gill. Mon. through Sat. at 8, Wed. and Sat. at 2; $24.50. From 9/7, Tues. through Sat. at 8, Wed. and Sat. at 2; Sun. at 3 (No Monday performances.) From 9/11, prices are $24.50 to $28.50. **John Houseman Theatre,** 450 West 42nd Street (564-8038).

ENO—ON THE MOVE—A young Israeli mime expert, a blend of Charlie Chaplin and Pee-wee Herman, showcases an evening of theatrical experiences demonstrating the art of gesture. Tue. through Sat. at 8, Sun. at 3 and 7:30; $15. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

FANTASTICKS—A musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade (or two). Tue through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

GIVE MY REGARDS TO BROADWAY—An adaptation of George M. Cohan's 1904 *Little Johnny Jones,* about a famous jockey and his fight to restore his good name and win the girl he loves. Featured in the cast are Brian Quinn, Bruce McKillip, Raymond Allen, Susan Holmes, Peder Hansom, and Millie Petroski. Wed. through Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30; $17.50 to $20; through August. Performed by the Light Opera of Manhattan Company at **Playhouse 91,** 316 East 91st Street (831-2000).

THE LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, this weird, funny musical is set in a flower shop run by a botanical genius with a flair for experimentation; music is by Alan Menken; the book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAJOR BARBARA—A revival of George Bernard Shaw's romantic comedy about a young woman who discovers the pitfalls of bribing people to seek salvation; directed by Karen Jambon. Fri. and Sat. at 8, Sun. at 3 and 7:30; $10; through 10/18. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thu. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804).● ●

MICE IN THE THEATRE—Jack Ross's comedy, directed by John Monteith, is about a dilapidated mouse-infested Greenwich Village theater (desirable only by virtue of its location, and which sorely needs a cat on its staff). Featured in the cast are George MacClain, Bill Woods, Alexa Abercrombie, Gaye Studebaker, Richard Pierce, Mark Robinson, Jeremy Black, and Dennis Lee. Tue. through Sat. at 8, Sun. at 3 and 7; $10 and $12.50. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

MOMS—Clarice Taylor stars in the title role in the revival of the highly praised musical play by Ben Caldwell about the famed comedienne Jackie "Moms" Mabley. Carol Dennis plays Moms's dresser and confidante, and Grenoldo Frazier (who wrote the music) is seen as her pianist, chauffeur, and general factotum; directed by Walter Dallas. Tue. through Sat. at 8, Sat. at 2, Sun. at 3 and 7:30; $18 to $24. **Astor Place Theatre,** 434 Lafayette Street (254-4370).

NOTHING TO REPORT—Sam Ciccone's play about a cop facing a crisis in his personal life; directed by John Augustine. Featured in the cast are Arthur Salmon, Richard Willis, Mark Shannon, Don Striano, and Lou Spiritos. Wed. thru Sun. at 8; $15. **Stage Arts Theatre,** 120 West 28th Street (279-4200).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. *Featured in the cast are* Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321). ●

PERFECT CRIME—Warren Manzi's thriller, directed by Jeffrey Hyatt. Featured in the cast are Cathy Russell, Perry Pirkkanen, John Sellars, G. Gordon Cronce, Warren Manzi, and W. MacGregor King. Wed. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $20 to $22. **McGinn/Cazale Theatre** (over the Promenade Theatre), 2162 Broadway (307-7171).

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the story of a perky, teenage girl (circa 1960) with a problem which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24 to $26. **Players Theatre,** 115 Macdougal Street (254-5076).

THE SILVER FOX—Uta Hagen stars in Donna De Matteo's play which is set in an upper east side townhouse on New Year's eve, and tells of three generations of a family torn by their love for the same man; directed by Herbert Berghof. Featured in the cast are Laila Robins and Kelly Wolf. Mon. through Thu. at 8, Fri. and Sat. at 9, Wed. and Thu. at 2:30; $16 through $20; through 8/29. **John Drew Theater** of Guild Hall, 158 Main Street, East Hampton (516 324-4050).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $20 to $27. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the casts are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **The Provincetown Theatre,** 133 Macdougal Street (477-5048). ● ●

WILD BLUE—Joseph Pintauro's collection of short gay plays, directed by Robert Fuhrmann. Featured in the casts are Park Overall, Dana Bate, Richard Hughes, Thomas Calabro. Thu. through Fri. and Sun. at 8, Sat. at 7 and 10; $15 to $20. Presented by the Glines at **Perry Street Theater,** 31 Perry Street (869-3981).

THEATER COMPANIES

MERICAN ENSEMBLE COMPANY—Kelly Masterson's *Touch*, directed by John Genke, deals with another aspect of the tragedy of AIDS, those who are alone and have only each other for support. The cast includes, Robert Petito, Gary Steef, Les Daniels, Jason MacDonald, and Matthew Cloran. Thu. through Sat. at 8, Sun. at 3 and 7; 9/11 through 10/1; $10. **Theater,** 339 East 28th Street (571-7594).

MERICAN FOLK THEATER—The Scottish Youth Theater, consisting of people, ages 17 to 21, offers a play with music, *Up to Our Oxters* ('oxters' means armpits); directed by Alan Watters, music by James Wilson. Cast includes James Wilson, Steven Docherty, Jenny Archibald, Tom Vaughan, Wilma Kennedy, Graham McLaren,, and Shona Donaldson. 8/27, 28, 29, at 8; $5. **The Cubiculo,** 414 West 51st Street (757-0220).

MERICAN THEATER EXCHANGE—Through 8/29: A revival of Romulus Linney's *Holy Ghosts,* dramatizing the power of faith, the promise of salvation, and the fervor of religious ecstasy shared by members of a snake-handling cult in the rural south (the snakes on stage are fake, don't be scared), in the days when evangelists tended to their flocks without fleecing them; directed by Douglas Jacobs. Mon. through Fri. at 8, Sat. at 5 and 9; $25. San Diego Repertory Theatre, at **Theatre 890,** 890 Broadway (242-0800).

LUE HERON COMPANY—A revival of Fernando Arrabal's *On The Tightrope* which concerns a circus performer, exiled from Madrid, who becomes a tightrope walker--suspended between life and death; directed by W. A. Finlay. Featured in the cast are Bruce Robertson Smith, J. C. Hoyt, and Tom Bruno. Thu. through Sat.; 9/10 through 26; $8. **Mazur Theatre,** 555 East 90th Street (787-0422).

REE SHAKESPEARE IN THE PARK—Last play of the summer here, through 9/13, *King Henry IV,* pt. I. Henry Bolingbroke, beset with anxieties, succeeds the murdered Richard II, while his son and heir cavorts with Falstaff; directed by Joseph Papp. Free tickets distributed, one per person, starting 6:15 on date of performance. **Delacorte Theatre.** From Central Park West, enter at 81st Street; from Central Park East, enter at 79th Street and Fifth Avenue.

ANHATTAN ENSEMBLE—Shakespeare's *Timon of Athens*, story of a generous man who is transformed into a misanthrope; directed by Raymond Marciniak. Tue. through Sun. at 8, 8/30 through 9/11. **Washington Square Church,** 135 West 4th Street (769-9240).

EGRO ENSEMBLE COMPANY—Through 9/27: Hazel J. Medina and Sullivan H. Walker star in a revival of Trevor Rhone's *Two Can Play,* set in Kingston, Jamaica, and telling of a marriage's domination and liberation; directed by Clinton Turner Davis. Wed. at 2 and 8, Thu. and Fri. at 8, Sat. at 3 and 8:30, Sun. at 2:30 and 7; $15 to $20. **Theatre Four,** 424 West 55th Street (246-8545).

EPERTORIO ESPANOL—*La Zarzuela*, anthology of songs from Spanish operettas; *La Corte de Faraon*; Eduardo Machado's *Las Damas Modernas De Guanabocoa;* Gloria Gonzalez's play; Richard Talesnik's *La Fiaca*. Thu. through Sat. at 8, Sun. at 3 and 7. **Gramercy Arts,** 138 E. 27th St. (889-2850).

HEATRE 22—August von Kotzebue's *Count Benyowsky;* Lorca's *Blood Wedding,* about family feuds; and Douglas Overtoom's *Edwin Booth,* in rolling repertory. Thu. through Sat. at 8, Sun. at 2; $6; through 8/30. **Theatre 22,** 54 West 22nd Street (243-2805).

HIRTEENTH STREET REPERTORY—Robert Flicker's *Absurdly Yours,* and Israel Horovitz's *Line.* Through 9/6: John Reaves's *Solo Flight* is about a young man from a prosperous family who has never spoken, and the woman who is hired to look after him; directed by D. A. G. Burgos; with Bruce Barney, Mickey Zezima, Devra Cohen, James Robinson, Charles Feldman, Donna Orlando, Christine Whelan, Jane Holst, and Matthew Maguire. Tue. through Sun. at 7. Jerry Strickler performs his one-mandocumentary, *My Alamo Family*, every Tuesday at 9; $14. **Thirteenth Street Theatre,** 50 West 13th Street (675-6677).

OO REPERTORY—Sam Shepard's *Geography of a Horse Dreamer,* directed by Chris Cavalier, about an artist's conflict between personal vision and social exploitation; on a double bill with Shepard's *Killer's Head.* Featured in the casts are Dusko Petkovich and Tony DeRiso. Wed. through Sat. at 8, Sun. at 3; $8. **TOMI Terrace Theater**, 23 W. 73rd St. (718-848-7420).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thu. through Sun. at 8; $5; through 9/20. **Dramatic Personae,** 25 E. 4th St. (673-4382).

THE BUTLER DID IT—A comedy thriller by Walter Marks and Peter Marks; directed by Grace Riskin. Wed. through Fri. at 8, Sat. at 7 and 10, Sun. at 3; through 8/30. **Riverwest Theatre,** 155 Bank Street (243-0259).

THE CONCEPT—Casey Kurtti's drama performed by, and based upon, the real-life experiences of residents of Daytop Village, the drug rehabilitation center; conceived and directed by Lawrence Sacharow. Thu. at 8; $12; through 9/3. **Morse Center Theatre** at Trinity School, 121 West 91st Street (873-1650).

COUNT DRACULA—Ted Tiller's drama, based on Bram Stoker's classic *Dracula*, retells the tale blending suspense, romance, comedy, and drama. Featured in the cast are Howard Thoreson, Joseph Scott, Keith Michl, David McConnell, Dale Merchant, Randy Kelly, Marjorie Feenan, Susan Farwell, and Don Durling. Thu. and Fri. at 8, Sat. at 7 and 10; through 9/19. **Village Performers Theatre,** 981 Third Avenue (496-2533).

THE DISPOSAL—William Inge's play about three condemned men awaiting electrocution on Death Row; directed by James Manos, Jr. Sun. and Mon. at 8, Tue. at 7 and 9; $8; through 9/15. Montana Theatre Company at the **Jan Hus Theatre**, 351 East 74th Street (663-7873).

DOUBLE BILL—Hugh Esten's *Elmo Dunkle: Soldier of Fortune*, deals with covert aid to the Nicaraguan contras *and trading arms for hostages*, and *All My Three Sons,* a drama set in the milieu of the Iran/contra hearings; directed by Bob McGrath. 8/29, 30 at 8; $7. **Ridge Street Theatre,** 150 First Ave. (477-5288).

FOREVER YOUR CHILD—Peter Royston directs Pamela Meadows's play about unresolved family secrets, in which a young woman returns home to claim her younger sister as her abandoned child. 8/26 through 29 at 8. A.T.A., 314 West 54th Street (581-3044).

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's biography of a young girl coming of age in the Mississippi Delta; directed by Edward G. Smith. Tue. through Sun. at 7:30, Sat. and Sun. at 3; $10; from 9/24 through 10/25. **New Federal Theatre,** 466 Grand Street (598-0400).

FUNERAL GAMES—A revival of Joe Orton's play to satisfy those who missed the first run. It tells of the collision between a defrocked priest and a self-styled evangelist; directed by Fred Fondren. With John Rodaz, Allan MacDonald, Elise Easley, Stephen Broker. Thu. through Sun. at 8; $8; through 9/27. **Prometheus,** 239 East Fifth Street (477-8689).

THE HOUSE OF BERNARDA ALBA—Federico Lorca's drama about women in Spanish villages and how they're forced to conform to values of the prevailing order; directed by Julia Robinson. With Mon. through Sat. at 8; $8. **TOMI,** 23 W. 73rd St. (787-3980).

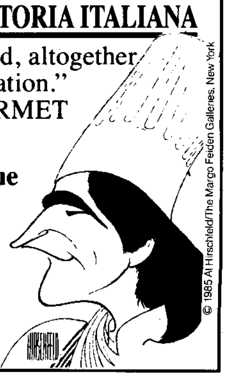
RENO—A one-man play, written and performed by Paul Zimmerman, dramatizing the compulsions of gambling, and its results; directed by Peter Askin. Thu. through Sat. at 8, Wed. at 10:30 p.m.; $10. **Under Acme Theater,** 9 Great Jones Street (582-1098).

STAR-CROSSED LOVERS—A musical fantasy about how Shakespeare made it as a playwright, bringing wenches, lords, ghosts, and Elizabeth I to life. Wed. through Sat. at 8, Sat. at 2, Sun. at 3; $12.50. **Royal Court Repertory,** 301 West 55th Street (956-3500).

WHAT'S NU?—Glenn Wien's contemporary comedy about religion, roles, and relationships; directed by James Justin. With Brad Isaac, Erin McClaughlin. Thu. at 8, Sat. at 7, Sun. at 8; $10; through 10/4. **Wings Theatre,** 112 Charlton Street (645-9630).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.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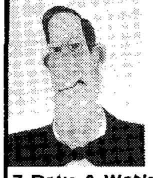

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ART

EXHIBITIONS

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street Area

JACKIE BATTENFIELD—Recent abstract paintings; through 9/11. First Women's Bank, 111 E. 57th St. (794-9712).

MAX COLE/YUNKO YODA—Minimal paintings with stripes/Handmade pigmented tissues and papers that are attached to wood supports. Through 9/19. Zabriskie, 724 Fifth Ave. (307-7430).

East Village

LUCA DEL GUERCIO—Paintings on shaped canvases; through 8/31. Bockley, 66 E. 7th St. (420 E. 7th St. (420-9835).

SoHo and TriBeCa

FREDERICK FRAZOWATZ—"Monoroll" paintings that are eight inches in height, and up to 25 feet in length; through 8/29. Ingbar, 578 Broadway (334-1100).

PAMELA STEELE—Mixed-metal wall constructions; 9/1-26. Littlejohn-Smith, 133 Greene St. (420-6090).

Other

DENNIS ADAMS—"Bus Shelter I"—an actual bus shelter made of aluminum, Plexiglas, wood, fluorescent light, and duratrans photographs; through 9/16. CUNY Graduate Center Mall, 33 W. 42nd St. (790-4331).

ROBERT BEVAN—Lithographs executed between 1900–1925; through 8/28. Davis & Langdale, 231 E. 60th St. (838-0333).

HYANG MI LEE/MYUNG MI LEE—Paintings and works on paper by two Korean artists. Through 8/27. Korea, 460 Park Ave. (759-9552).

GROUP SHOWS

Madison Avenue and Vicinity

FOURCADE—36 E. 75th St. (535-3980). Paintings by de Kooning, Heizer, Mitchell, Murphy, Palermo, Twombly, Smith; through 9/19.

GRAHAM—1014 Madison Ave. (535-5767). Mon.–Fri., 10 a.m.–5."Gone Fishing," with works by Alexander, Cicero, Crile, Hartley, Messer, Santlofer, others; through 9/4.

MARBELLA—28 E. 72nd St. (288-7809), Mon.–Fri. 11 a.m.–5:30. Paintings by Bierstadt, Bricher, Hallowell, Inness, Sloan, Wyant, and others; through 10/10.

MCCARRON—1014 Madison Ave. (772-1181). Prints and drawings from the 16th–20th centuries; through 8/31.

PERLOW—980 Madison Ave. (517-5858), Mon.–Fri 10 a.m.–5:30. Works by Falk, Greene, Harnett, Hockney, Pace, Rivers, Solow, Vagliano; through 9/8.

SIMON/NEUMAN—42 E. 76th St. (744-8460). Works by 20th-century American and European artists; through 8/31. By appointment only during summer.

SOLOMON—959 Madison Ave. (737-8200). Paintings and sculpture by Calder, Dubuffet, Kline, Motherwell; through 8/30.

57th Street Area

ASSOCIATED AMERICAN ARTISTS—20 W. 57th St. (399-5510). "Prints in Motion," with works by one hundred artists, including Arms, Benton, Cook, Estes, Inukai; through 9/3.

CHRISTIE'S—502 Park Ave. (546-1000). American art pottery, from 1896–1916; through 8/31.

DEUTSCH—20 W. 57th St. (765-4722), Mon.–Fri. 10 a.m.–5:30. Works by gallery artists; through 9/2.

GOODMAN—41 E. 57th St. (980-0195). Paintings by Avery, Botero, Calder, Chadwick, Dubuffet; sculpture by Jensen, Lichtenstein, Manzu, Miró, Moore, Rauschenberg; through 8/31.

GRAND CENTRAL—24 W. 57th St. (874-1857). Realist paintings by Bernstein, Loepp, Pfahl, Philipp, Ryerson, Sherr, Speicher, Sprick; through 8/31.

HEESY—50 W. 57th St. (245-1420), Tue.–Fri. 10 a.m.–5:30. Prints by gallery artists; through 8/28.

HERSTAND—24 W. 57th St. (664-1379). "Modern Sculpture," with works by Calder, Ernst, Fonseca, Gargallo, Miró, Noguchi, Rosso;through 9/4.

ROSENBERG—20 W. 57th St. (757-2700), Mon.–Fri. 10 a.m.–5:30. Paintings, sculpture, drawings, and prints by gallery artists; through 9/4.

SHIPPEE—41 E. 57th St. (319-2041), Mon.–Fri. 10 a.m.–5. Works by gallery artists, including Calabro, de Looper, Helander Wolfe, others; through 8/30.

WASHBURN—41 E. 57th St. (753-0546). Paintings by Carles, Davis, Dove, Hartley, O'Keeffe, Ryder, others; through 8/31.

East Village

P.A.C.A.—131 E. 7th St. (517-0937). "A Salute to the East Village," with drawings by Howe, photographs by Hyde, and a selection of poetry books by poets associated with the East Village; thru 8/31.

ROBERTSON—208 E. 7th St. (529-2484). "Every Picture Tells a Story and Vice Versa," with works by Cosentino, Fine, Freese, Harkins, Loebel, Reis, Tanner, others; through 8/30.

SoHo and TriBeCa

ALEXANDER—59 Wooster St. (925-4338). A series of changing installations by Ahearn, Bosman, Haas, Jacquette, Nechvatal, Rifka, others; through 9/19.

BAUM—109 Hudson St. (219-9854), Mon.–Fri. 10 a.m.–6. Works by gallery artists; through 9/5.

CAVIN-MORRIS—100 Hudson St. (226-3768). Works by "Outsider" artists; through 9/12.

COOPER—155 Wooster St. (674-0766), Mon.–Fri. 10 a.m.–5. Works by gallery artists; through 8/28.

EINSTEIN—591 Broadway (226-1414). Recent works by Bramson, Cass, Faden, Pekarsky, Sleigh, Sullivan, others; through 8/28.

GRUENEBAUM—415 W. Broadway (966-3646), during Aug., Mon.–Fri. 11 a.m.–5. Paintings and sculpture by gallery artists; through 9/12.

HANSON—415 W. Broadway (334-0041). Works by Brown, Chillida, Davis, Gilliam, Lere, Munoz, Saret, others; through 9/19.

JACK—138 Prince St. (966-4235). Paintings and sculpture by Bello, Groody, Hofmann, McCormick, Measelle, Meyer; through 9/10.

MARCUS—578 Broadway (226-3200), Tue.–Fri. 11 a.m.–6. Works by Adams, Butter, Ess, Innerst, Larmon, Richter, Shea, Tansey, Vital, others; through 9/4.

STUX—155 Spring St. (219-0010). Works by Lewis, Maisner, Quentel, Ross; through 8/30.

Other

AUSTRIAN INSTITUTE—11 E. 52nd St. (759-5165). Works by eight young Austrian artists; through 8/28.

BMW—320 Park Ave. (319-0088). "The Artful Traveller," with works by Azaceta, Barnes, Barlett, Butterfield, Cady, Gross, Hockney, others; through 10/31.

CITY—2 Columbus Circle (974-1150). "Chinese Art in Transition," with works by twelve Chinese-American artists who live in New York City; through 9/4.

DAVIS & LANGDALE—231 E. 60th St. (838-0333), Mon.–Fri. 10 a.m.–4. Works by gallery artists, including Allan, Herder, Kulicke, Shikler, York; through 8/28.

56 BLEECKER—56 Bleecker St. (219-8836), Tue.–Fri, 11–6. "16 @ 56," with works by Basquiat, Calloway, Dalglish, Mead, Moufarrege, Pollack, others; through 8/28.

PAINE WEBBER—1285 Ave. of the Americas (713-2885) Mon.–Fri. 8 a.m.–6. "Ten Years of Creativity: Children's Art From The Studio in a School Association"; through 9/31.

PHILLIPS—406 E. 79th St. (570-4830). "Look Away: Reality and Sentiment in Southern Art"; through 8/28.

PROSPECT PARK BOATHOUSE—Prospect Park, Prospect Park West at Fifth St., Brooklyn. Boathouse open Wed.–Sun. 11 a.m.–4:45. Sculpture by Vailunas, Videen, Watkins; through 9/6.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). "Down to the Sea," with works by Denes, Henderson, Machin, McMillan, Penney, Stackhouse, Stuart; through 9/6.

SOCRATES SCULPTURE PARK—Broadway at Vernon Blvd., L.I.C. (718-956-1819). Daily, 10 a.m.–dusk. "Walk On/Sit Down/Go Through," with outdoor sculptures by Crowder, Dill, DiSuvero, Gianakos, Nonas, Pinto, Thompson, others; through 8/31.

SOTHEBY'S—York Ave. and 72nd St. (606-7176). "Life in the New World: Selections From the Permanent Collection of The Museum of American Folk Art"; through 9/4.

PHOTOGRAPHY

ALICE AUSTEN—Fifty vintage photographs of turn-of-the-century New York scenes and people; through 10/31. Alice Austen House, 2 Hylam Blvd., Rosebank, Staten Island (718-816-4506).

HERTHA BAUER—Photographs and photo-etchings of manhole covers in New York; through 8/28. Arsenal, Fifth Ave. and 64th St, in Central Park (360-3413).

TOM BRAZIL—Photographs of the Dance Theater Workshop's 1986/87 season; through 8/28. DTW, 219 W. 19th St. (691-6500).

MARILYN BRIDGES—Aerial views of sacred landscapes in Peru, Central America, New Mexico, Utah, and other places; through 9/15. Overseas Press Club, 52 E. 41st St. (757-9255).

DAVID GRAHAM—A selection of color photographs from "American Beauty," published by Aperture; through 9/19. Miller, 138 Spring St. (226-1220).

HARRY HELIOTIS—Figurative photographs; through 9/11. Marymount Manhattan, 221 E. 71st St. (517-0400).

I.C.P.—1130 Fifth Ave. (860-1783), Tue. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11 a.m.–6. $2.50 admission. "Contemporary German Photography: Remnants of Authenticity"; "Bill Burke: I Want to Take Pictures." through 9/6.

C.P./MIDTOWN—77 W. 45th St. (536-6443), Mon.–Fri. 11 a.m.–6, Sat. 12–5. "David Graham: American Beauty"; "Barbara Norfleet: All the Right People"; through 9/12.

INA LEEN—Photographic collages; through 8/28. Life, Suite 28–54, Time & Life Building, 1271 Sixth Ave. (522-2300). By appointment only.

IKON HOUSE—620 Fifth Ave. (586-3907). Works by forty award-winning advertising photographers; through 8/29.

OSEI—100 Prince St. (431-9253). Photographs by Bolande, Burgin, Clegg & Guttman, Johnson, The Starn Twins, others; through 8/31.

UCHONG—36A Third Ave. (982-1811). "New Non-Objective Photography," with works by Astrahan, Conner, Johnson, Lark, Prantis, Robertson, Wallenstein; through 9/9.

ALEN ROWELL—Sixty color photographs of the High Sierras, the White Mountains, the Canadian Rockies, Alaska, China, and Tibet; 9/1–10/3. Nikon House, 620 Fifth Ave. (586-3907).

IAFORA—568 Broadway (925-4422). "Mary," with works by Ault, Bieber, Osinski, Reuter, Serrano, others; through 8/31.

OPE HERMAN WURMFELD—Serial images generated from color photographs; through 9/11. Marymount Manhattan, 221 E. 71st St. (517-0400).

PERFORMANCE

REATIVE TIME'S ART ON THE BEACH—54-05 2nd St., Hunters Point, Queens (619-1955). 8/30, 9/2 at 6:30 (raindates 9/3, 9/9): Ritsuko Taho and Yvonne Meier. $6.

S. 122—150 First Ave. (477-5288). 8/28 at 9:30: Lamds Eat Ivey, Linda Nathanson, Bosho. $6. 8/28–31 at 9: Ethyl Eichelberger's "St. Joan" and "The Tempest."

MUSEUMS

MERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3:50, seniors and students $1:50. (Free Tue. 5–8). Through 10/18: "Contemporary American and European Glass: The Saxe Collection." Through 10/18: "American Ceramics Now: The 27th Ceramic National Exhibition."

MERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. In the Naturemax Theater: "Grand Canyon—The Hidden Secrets" and "Chronos." Call for times, $3.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Through 10/26: "Ladies in the Field: The Museum's Unsung Explorers." Through 12/13: "Architecture for Dinosaurs: The Building of the American Museum of Natural History."

SIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 9/6: "Ice and Green Clouds: Traditions of Chinese Celadon." Through 9/6: "Japanese Poets and Poetry." Through 9/16: "The Photographs of Beatrice Pitney Lamb."

RONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 9/7: "Artist in the Marketplace." Through 9/7: "Curator's Choice III: Contemporary Painting, Photography, and Sculpture." Through 11/22: "Other/Selves: Paintings by Margo Machida." Through 1/88: "The Second Emerging Expression Biennial: The Artist and the Computer."

ROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1:50; seniors $1. Through 9/7: "Working in Brooklyn: Painting." Through 9/7: "Classic Photographs from the Brooklyn Museum Collection." Through 9/8: "Recent Acquisitions: Important Japanese Prints." Through 9/14: "Shirley Burden: Photographs of Ellis Island in the 1950's." Through 9/21: "Recent Print Acquisitions." Through 10/2: "Andrew Topolski: A Sound Measure/Beam Rider Epilogue." Through 10/26: "European Ceramics from the Reverend Alfred Duane Pell Collection." Through 1/88: "Norman Norell: American Fashion at Mid-Century." Through 1/88: "Architectural Elements of the Pacific Islands."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 9/20: "Robert Adam and Kedleston: The Making of a Neo-Classical Masterpiece." Through 10/11: "Art Nouveau Bing: Paris Style 1900." Through 10/18: "Safe and Secure: Keys and Locks." Through 11/8: "Underground Images: School of Visual Arts Subway Posters, 1947–1987."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2:50, students and seniors $1; free Mon.–Fri. 10 a.m.–noon. Through 10/2: "After the Revolution: Everyday Life in America, 1780–1800." Through 11/20: "Tavern Revels."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6: $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Closed 8/24–9/2.

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.–5:30, Thu. 10 a.m.–9, Sun. noon–5:30. $2, children $1. Through 9/20: "Summer Sculpture: Ezio Martinelli (1913-1980)." Through 9/27: "Puzzles Old and New: Head Crackers, Patience Provers and Other Tactile Teasers." Through 10/18: "The Graphic Art of Harold Faye."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at Twelfth Ave. (245-0072). Wed.–Sun. 10 a.m.–5; last admission at 4. $4.75, children $2.50, seniors $4. Twentieth-century technology, highlighting man's achievements at sea, in the air, and in space; A full-size replica of World War I SE5 fighter plane; Vietnam helicopters.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 12/1: "Women of Valor: The Story of Hadassah, 1912–1987."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $4:50; children and seniors $2.25. "The Arts of Japan." . . . "The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts.". . . Through 1/17/88: "Houses for the Hereafter, Funery Temples from Guerrero, Mexico." Through 9/6: "Luxurious and Elegant Dresses for the Dance." Through 11/1: "The Iris and B. Gerald Cantor Roof Garden." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tue. noon–8, Wed.–Sat. noon–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily. Through 9/26: "Elvis Presly: The Television Work."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tue.–Sun. noon–6. $3.; children and seniors $1.75. "In Perspective": permanent exhibition on the history and development of holography . . . Through 9/20: "The Holographic Instant: Pulsed Laser Holograms."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3:50; seniors $2. Through 9/8: "Berlinart: 1961–1987." Through 9/15: "Projects: Michael Young." Through 9/15: "Mario Bellini: Designer." Through 9/22: "Contemporary American Prints." Through 9/29: "William Rau and the Railroad." Through 10/13: "Projects: Tom Otterness." Through 12/8: "Surrealist Prints from the Museum of Modern Art."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5, $2; seniors and students $1. "Art and Artifacts From North and South America, Ancient to Modern." Through 12/21: "Gift of Double Woman: Quillwork of the Lakota."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. "Rooms From the Home of John D. Rockefeller Sr." Through 10/18: "Summer Silhouettes: Washable Fashion in the Nineteenth Century." Through 10/25: "Summer Diversions: New York Places and Pleasures."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 9/20: "Sketched en Plein Air: The National Academy and the Painter-Etcher Movement."

NEW YORK AQUARIUM—Boardwalk and W. 8th St., Brooklyn (718-266-8711). Daily 10 a.m.–4:45; Sat. and Sun. till 5:45. $3.75; children $1.50. Demonstrations and feeding sessions of the dolphins, whales, penquins; also electric eel demonstrations.

NEW YORK HALL OF SCIENCE—47-01 111th St., Corona (718-699-0005), Wed.–Sun. 10 a.m.–5. $2, children $1; Wed. free. "Seeing the Light": 83 exhibits on color, light, and perception . . . "Feedback: The World of Self-Sensing Machines" . . ."Realm of the Atom."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 9/20: "Strong on Music: The New York Music Scene, 1836–1850." Through 11/8: "Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.–6; some collections to 9. Through 9/5: "Women and Literature: English and American Writers from the 18th Century to the Present." Through 9/19: "Are We to Be a Nation? The Making of the Federal Constitution." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. Through 8/31: "Sherlock Holmes on Broadway." Through 9/4: "Federal Flourishes: A Musical Tribute to the United States Constitution." Through 9/5: "Dagmar Schauberger: Costumes and Designs from Holland." Through 9/11: "Jerome Robbins: A Gathering of Dances." Through 10/17: "Max Waldman: Photographer." **Schromburg Center,** 515 Lenox Ave. at 135th St. (862-4000). Through 3/88: "Marcus Garvey: The Centenial Exhibition."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 9/20: "George Rhoads: Audio-Kinetic Sculpture." Through 9/27: "Aaron Garret." Through 9/27: "Architectural Models From the Last Decade."

SOUTH STREET SEAPORT MUSEUM—213 Water St. and 12 Fulton St. (669-9424). Daily 10 a.m.–6. $4, seniors $3, children $2. "The Great Liner: Transatlantic Passage Between the Wars." Through 10/25: "Hudson River Images: Past and Present."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 8/30: "Harlem Renaissance: Art of Black America."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 9/1: "A Garden of Summer Kimonos." Through 9/27: "Perceiving the Garden: Robert Irwin at Wave Hill."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." Through 8/30: "Alternate Routes: Through the Permanent Collection." Through 10/4: "Cindy Sherman's Photography." Through 10/18: "Red Grooms." Through 11/8: "Craig Kauffman: Wall Reliefs from the Late 1960's." **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Through 9/24: "The Social Graces: 1905–1944." **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). "American Mastery: Eight Artists in the Permanent Collection of the Whitney." Through 8/26: "Generations of Geometry: Abstract Painting in America Since 1930."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next auction 9/14. **Christie's East**—219 E. 67th St. (606-0400). 9/1 at 10 a.m.: "Furniture, Decorations, and Paintings." On view 8/27–31.

DOYLE—175 East 87th St. (427-2730). 9/2 at 10 a.m.: "Furniture and Decorations Including Paintings, Porcelain, Silver and Rugs." On view 8/29–9/1.

MUSIC AND DANCE

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, August 26

ROGER WATERS—Madison Square Garden at 8. $20.

ECHO AND THE BUNNYMEN/NEW ORDER/GENE LOVES JEZEBEL—Concerts on the Pier, 45th St. and Twelfth Ave. (249-8870), at 7. $15.

STEVE COLEMAN AND GREG OSBY, at 9/**PABLO CADEJERO AND FRIENDS,** at 11. Knitting Factory, 47 E. Houston St. (219-3055). Each, $5.

LINCOLN CENTER OUT-OF-DOORS—Jay Hoggard and the Jay Hoggard Quartet. North Plaza at 12:15. Free.

BWIA SONATAS—Steel-drum orchestra from Trinidad and Tobago. Bryant Park, off Sixth Ave. and 40th–42nd Sts., at noon. Free.

LAUREL ANN MAURER, flutist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

MEGACIST—From ballads to disco. Highbridge Park, 172nd St. and Amsterdam Ave., at 8. Free.

BOB ALEXANDER and his 16-piece band. Grand Central Tower, 140 E. 45th St., at noon. Free.

WEST SIDE BRASS QUINTET, with singer Judith Otten. Austin J. Tobin Plaza, World Trade Center, at 12:15. Free.

MAXINE SULLIVAN MEMORIAL JAZZ SERIES—The Bronx River Senior Center Jazz Orchestra. Bronx County Building steps, 851 Grand Concourse, Bronx, at 12:30. Free.

ORCHESTRA BROADWAY—Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., Bronx, at 6. Free.

PETRA, with Geoff Moore and Margaret Becker. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $16.

Thursday, August 27

GLORIA ESTEFAN AND MIAMI SOUND MACHINE—Concerts on the Pier, 45th St. and Twelfth Ave. (249-8870), at 7:30. $15.

LISA SOKOLOV, at 9/**ZEENA PARKINS, DANNY DAVIS, TAKASHI KAZAMAKI,** at 11. Knitting Factory, 47 E. Houston St. (219-3055). Each, $5.

ROBERT PORTNEY, violinist/**LENNY CAVALLARO,** pianist. Music by Franck, Bartok, Cavallaro. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

NEW YORK SAMBA BAND—Brazilian music. With WNEW's Meryl Kubrick. Battery Park Esplanade, entrance on Liberty St., at "Upper Room Sculpture," at 12:15. Free. Rain date, Fri.

BILL KIRCHNER and his nine-piece band. 1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

LOU GRASSI—Dixieland. 1411 Broadway Plaza at 38th St., at 12:30. Free.

TONE KWAS—Big-band sounds. City Hall steps at 12:15. Free.

BOBBY BROOKES AND HIS TRIO—"The latest and the oldest." Bethune Houses Courtyard, W. 157th St. and Amsterdam Ave., at 7. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—John Daly Goodwin conducts an open reading of Brahms's *Requiem.* CAMI Hall, 165 W. 57th St., at 7:30. $6.

BARGEMUSIC—Pianist Daniel Blumenthal, violinist Christiaan Bor, cellist Godfried Hoogeven. Mozart's Ten Variations in G for Piano, K. 455; Shostakovich's Sonata Op. 40; Schubert's Piano Trio Op. 100. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

EVENING OF ISRAELI AND YIDDISH MUSIC, with Mike Burston. Midwood Field, E. 16th St. and Ave. K or Ave. L, Brooklyn, at 7:30. Free.

SEUFFERT BAND, George F. Seuffert conductor. Beach 19th St., Far Rockaway, Queens, at 7:30. Free.

PHIL COSTA BIG BAND—"Something Special." Astoria Park, Shore Blvd. at 19th St., at 7:30. Free. Rain date, 9/3.

BROOKLYN CONSERVATORY FACULTY BAND—Jazz. McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 7. Free.

THE KLEZMATICS—Eastern European music. Thomson Hill Park, Greenpoint Avenue and 42nd Street, Sunnyside, Queens at 7:30. Free.

BATTLE OF THE BANDS—Faded Blue, Third Rail, , Norman Zeinick, Rum Runners. Kings Bay Y, 3495 Nostrand Ave., Brooklyn (718-648-7703), at 7. $5.

WAYNE NEWTON, with Glenn Smith. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $20.

Friday, August 28

STRYPER—Religious rock group, with guests Loudness and TNT. Madison Square Garden at 8. $18.50.

STEEL PULSE/BERNARD WRIGHT—Concerts on the Pier, Pier 84, 45th St. and Twelfth Ave. (249-8870), at 7:30. $15.

SECOND SIGHT: FLYING WITH THE COMET—Village Jazz Festival. Greenwich House, 27 Barrow St., at 8. $10.

EUGENE CHADBOURNE—Knitting Factory, 47 E. Houston St. (219-3055), at 9 and 11. $5.

ADAM WADE—"Then and Now," with guest vocalist Jeree Palmer Wade. Jazz Center of New York, 380 Lafayette Ave. (505-5660), at 9 and 10:30. $10.

SUMMERGARDEN—Paul Zukofsky conducts an ensemble of percussionists and other instrumentalists from the Juilliard School of Music. Hauer's Dance Suite No. 2, Op. 71; Cage's *16 Dances.* Museum of Modern Art Sculpture Garden, 14 W. 54th St., open 6–10 p.m. Free.

LINCOLN CENTER OUT-OF-DOORS—Villa-Lobos Music Society, in chamber music. North Plaza at 6:15. Free.

STEPHEN LOCKWOOD ENSEMBLE, "gnu music trio." 55 Water St. at Coenties Slip, Plaza South, at 12:15. Free.

FOCAL POINT, led by vocalist/keyboardist Robin Connell. Women's jazz fusion quintet. Bryant Park, off Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

PATRICIA SHIH, singer, songwriter, guitarist. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

DEUCE, original music that blends Latin jazz and funk/**IBIS,** funk, Latin, African, and rock sounds/**JUDY GORMAN JACOBS,** blues-rooted songs. Celebrate Brooklyn, Women's Music Festival. Prospect Park Bandshell, PPW and 9th St., at 8. Adults, $1 contribution. Rain date, 8/29 at 3.

ECHO AND THE BUNNYMEN/NEW ORDER/GENE LOVES JEZEBEL—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 7. $18.50.

WAYNE NEWTON—See 8/27.

Saturday, August 29

ROBERT CRAY BAND, with the John Hiatt Band. Concerts on the Pier, 45th St. and Twelfth Ave. (249-8870), at 7:30. $15.

JOEY ARIAS, who performs "in Billie Holiday's voice." Knitting Factory, 47 E. Houston St. (219-3055), at 9 and 11. $5.

ADAM WADE—See 8/28.

LINCOLN CENTER OUT-OF-DOORS—RACCA'S Singers' Satellite: "The best of the Apollo amateurs"—Karen Anderson, Billy Robinson, Joi Cardwell. Fountain Plaza at 5. Free.

CHELSEA PERCUSSION ENSEMBLE/MANHATTAN MARIMBA QUARTET—Music by Levitan, Lockwood, Villa-Lobos, Reich, Malabe, including premieres. Central Park SummerStage, Naumburg Bandshell, near 72nd St. mid-Park, at 3. Free.

SUMMERGARDEN—See 8/28. Last program of the summer season.

THE HARP BAND, Latin-jazz group, with harpist Ellen Eryevick/**RETUMBA CON PIE,** Afro-Caribbean and West African sounds. Women's Music Festival. Celebrate Brooklyn at Prospect Park Bandshell, PPW and 9th St., Brooklyn, at 8. Adults, $1 contribution. Rain date 8/30 at 3.

AVENTURA—Brazilian jazz. Gershwin (Linden) Park, Linden Blvd. at Vermont St., Brooklyn, at 5:30. Free.

STRING OF PEARLS REVUE—Swing and pop. Canarsie Pier, foot of Rockaway Pkwy. at Belt Pkwy. Overpass, Brooklyn, at 12:30. Free.

OPERA RENAISSANCE GUILD—Arias and Broadway songs. Asser Levy/Seaside Park Bandshell, Ocean Pkwy. and Seabreeze Ave., Brooklyn, at 7. Free.

MAKOTO OZONE TRIO—Original jazz. Vanderbilt Museum Courtyard, 180 Little Neck Rd., Centerport, L.I. (516-757-7501), at 8. $15.

WAYNE NEWTON—See 8/27. Tonight at 6 and 10.

JUANITA FLEMING AND TRIO/ROGER KELLAWAY QUARTET/TITO PUENTE LATIN JAZZ ALL STARS—International Art of Jazz Festival. Heckscher State Park, Islip, L.I., at 6. Free.

Sunday, August 30

ABBEY LINCOLN AMINATA MOSEKA AND TRIO—The music of Billie Holiday. Studio Museum of Harlem, 144 W. 125th St. (864-0014), at 3. $10.

HICO MENDOZA and his 20-piece Latin Jazz Dream Band. Riverside Park Rotunda at W. 79th St., at 4. Free. Rain date 9/13.

ABATUNDE OLATUNJI, with his troupe of drummers, other musicians, and dancers. Central Park Summer-Stage, Naumburg Bandshell, mid-park at 72nd St., at 3. Free.

TEVE GROVES SEXTET—The guitarist-composer, with pop and swing. Tompkins Square Park, Ave. A between 7th and 10th Sts., at 2. Free. Rain date, 8/31 at 6.

RONX ARTS ENSEMBLE, Jonathan Tunick conductor. "A Joyous Collage." Overture to Gonzalez's *Nela*; Raff's Sinfonietta Op. 188; Milhaud's *Dixtuor* for Wind Instruments; Strauss's Serenade for Winds. Rockwood Drive Circle, Van Cortlandt Park (Broadway and Mosholu Ave.), Bronx, at 2. Also in Keating Hall, Fordham, Bronx Rose Hill Campus at Southern Blvd., at 4. Free (549-1899).

OU DONALDSON QUARTET—Jazz. Brooklyn Museum Warburg Memorial Sculpture Garden, Eastern Pkwy. (718-638-5000), at 3. Free, with museum admission.

ARGEMUSIC—See 8/27. Today at 4.

EUFFERT BAND, George F. Seuffert conductor. Forest Park Music Grove, Glendale, Queens, at 3. Also at Morgan Island Park in Glen Cove, L.I., at 8. Free.

HERISH THE LADIES—Traditional Irish music and dance. Celebrate Brooklyn Women's Music Festival. Prospect Park Bandshell, PPW and 9th St., Brooklyn, at 8. Adults, $1 contribution. Rain date 8/31 at 8.

UCILLE REILLY, singer and dulcimer player. The Tavern at Richmondtown Restoration, 441 Clarke Ave., S.I. (718-351-1611), at 1:15 and 2:15. Adults, $3; seniors, students, and children 3–18, $1.50. Band concert on the lawn, 3 to 5, free.

ASUAL KLASS—Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., Bronx, at 7. Free.

LMAR OLIVEIRA, violinist, with pianist Robert McDonald. Music by Mozart, Beethoven, Ysaye, Saint-Saens. John Drew Theater of Guild Hall, East Hampton, L.I. (516-324-4050), at 6:30. $20.

AYNE NEWTON—See 8/27. Today at 7.

AVID KOREVAAR, pianist. Bayard Cutting Arboretum, Montauk Highway, Great River, L.I. (516-224-5420), at 2, indoors. Free ($1.50 per adult, parking fee). Take a chair or cushion.

Monday, August 31

INCOLN CENTER OUT-OF-DOORS—Harmonie Ensemble, Steven Richman conductor, in a George Gershwin commemorative concert; pianist Ralph Votapek, singers Arthur Woodley and Karen Williams. A recreation of Gershwin's final New York performance, in 1936 at Lewisohn Stadium, with some original orchestrations. Music includes *An American in Paris, Rhapsody in Blue,* the Piano Concerto in F, and selections from *Porgy and Bess.* Damrosch Park at 8:15. Free. Also, an open rehearsal of the program at 4.

MES JETER, bassoonist, with harpsichordist Benton Hess, countertenor Keith Romano. Music by Vivaldi, Bach, and Handel. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ENOX CHAMBER ENSEMBLE—Music for oboe, violin, cello, and viola. Gazebo Concerts, Washington Market Park, Greenwich and Chambers Sts., at 6:30. Free. Rain date, Wed.

HE SPIRIT ENSEMBLE—Afro-Caribbean music. Bryant Park, off Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

Tuesday, September 1

LBERTA PICCOLINO, soprano/**SUSAN MILLER,** pianist. Songs by Respighi, Pizzetti, Santoliquido, Wolf, Debussy. Trinity Church, Broadway at Wall St., at 12:45. Free.

EW YORK SAMBA BAND—Bryant Park, off Sixth Ave., 40th–42nd Sts., at 12:30. Free.

TRING OF PEARLS—Women's vocal group. With Mark Taylor & Friends, dance. Bell Plaza, Sixth Ave. and 42nd St., at noon. Free.

CK WILKENS—Jazz. Grace Plaza, Sixth Ave. and 43rd St., at 12:30. Free.

P.S. 122 PRESENTS—Accordion player/video artist/storyteller Danny Mydlack; dancer/choreographer Ann Carlson, in her new *Middle Child;* Bob's Drive In, led by Bob Reidel, specializing in "retread rock 'n' roll, with tap-dance percussions." World Trade Center Plaza at 12:15. Free.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets, $5–$42. **Note:** All foreign-language operas are performed with supertitles. 8/25–9/6: new production of Romberg's *The Desert Song*, in English; Jim Coleman conducting. 8/25, 27, 9/2, 4, 5 at 8; 8/29 at 2; 8/30 at 1; 9/6 at 7: Linda Michele (debut), Lillian Graff (debut), White, Philip McKinley (debut), Cousins, Baerg, Bazemore. 8/26, 28, 29, 9/1, 3 at 8; 8/30 at 7; 9/5 at 2; 9/6 at 1: Jane Thorngren (debut), Graff, Parcher, McKinley, Stewart, Groenendaal, Bazemore. Director and choreographer, Robert Johanson; co-choreographer, Sharon Halley (debut); set designer, Michael Anania; costumes, Suzanne Mess; lighting, Mark W. Stanley.

Other

DIE FLEDERMAUS, by Strauss. Opera CoOperative production, in English, updated to today's New York; musical direction by Richard Nechamkin, directed by Layne Gandy. Gene Frankel Theater, 24 Bond St., near Lafayette (718-875-4556). 8/28 at 8. $7.

OPERATIC CONCERTS—8/24 at 6:30: **music by Puccini and Verdi,** performed by soprano Elinor Bush, soprano Charlae Olaker, tenor John Daniecki, baritone Hector Lopez, pianist William Barto Jones; Gazebo Concerts, Washington Market Park, Greenwich and Chambers Sts. 8/28 at 12:30: **Manhattan Opera Association;** sopranos Barbara Norcia, Mazzelle Sykes, tenor Martin Broms, baritone Jeffrey McClendon, bass Vic DiBella, and pianist Saundra Lutters in highlights from *Faust, La Forza del Destino,* others; WPIX Plaza, corner of 42nd St. and Second Ave. Each is free.

DANCE

PILAR RIOJA—Spanish classical and flamenco dance, in three different programs. Repertorio Espanol, at Gramercy Arts Theater, 138 E. 27th St. (889-2850). Through 8/30. Tue.–Sat. at 8; also 8/30 at 7. $15, $23.

BELL PLAZA—8/25 at noon: **Young Peoples Chinese Culture Center Dancers;** also, the DIA Singers. 9/1 at noon: **Mark Taylor & Friends;** also String of Pearls, vocal group. Sixth Ave. at 42nd St. Free.

KEITH YOUNG DANCE—*Civilizations,* an evening of his works exploring a variety of societies. The Kitchen, 512 W. 19th St. (924-0077). 8/25–29 at 8. $10.

LINCOLN CENTER OUT-OF-DOORS—8/25 at 7, North Plaza: **Reflections,** a collaboration between Ruby Shang and Company and trumpeter Stephen Burns. 8/27 at 5, Fountain Plaza: **Mark Taylor & Friends.** 8/27 at 8:15, Damrosch Park: **Lillo Way Dance Company.** 8/28 at 5, Fountain Plaza: **Kei Takei's Moving Earth.** 8/29 at 8:15, Damrosch Park: **Dan Wagoner and Dancers.** See also Concerts, above, and Other Events, page 90.

LLORY WILSON, in the premiere of her *Twin Falls.* DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 8/27, 28, 29 at 8. $8.

MOROCCO AND THE CASBAH DANCE EXPERIENCE—Dances of the Middle East and North Africa. Empire-Fulton Ferry State Park, beneath the Brooklyn Bridge in Brooklyn. 8/30 at noon. Free. Rain date 9/5.

TRINA MORE THAN DANCE COMPANY—*Picture Postcards,* a family dance/theater program, with "scenes and images in the life of a typical American beach." Rotunda at Riverside Park and W. 79th St. 8/27, 28, 29 at 7:30. Free.

WORLD TRADE CENTER, Austin J. Tobin Plaza. 8/25 at 12:15: **Terry Creach and Stephen Koester,** a gymnastic duo; with performance artist Julia Heyward. 9/1 at 12:15: Performance artist/choreographer **Ann Carlson,** with accordionist/performance artist Danny Mydlak and Bob's Drive-In. Free.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St. (966-3371). Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Continental. Spcls: lambchops with honey mustard glaze, steamed Maine lobster, prime rib au jus. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m. L Mon.–Fri. 11 a.m.–6. Br Sat.–Sun. 7 a.m.–5. D daily 6–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St. (422-4747). Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

EL INTERNACIONAL—219 W. Broadway, at Franklin St. (226-8131). Casual. Spanish. Spcls: tapas, paella Valenciana, brazo de gitano. Res. sug. Open for L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 40–125. Ent. Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GRAND ON READE—107 Reade St., bet. W. Broadway and Church St. (513-0610). Dress opt. American/continental. Spcls: escalope of salmon wrapped with garden vegetables, calf's liver sauteed with wine served in puff pastry. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 6–11. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St. (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

HARLEQUIN—569 Hudson St. (255-4950). Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St. (431-3663). Casual. American. Spcls: veal with morels, sole with ginger and lobster, blackened rib eye steak. Res. sug. L Tue.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. Private parties for 100. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St. (608-3980). Casual. American/seafood. Spcls: fresh Norwegian salmon with pesto beurre blanc, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Sun.–Thu. 5–11, Sat. to midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TAPIS ROUGE—157 Duane St. (732-5555). Casual. French. Spcls: steak frites, poulet-roti, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

TRIBECA CAFE—74 Leonard St., bet. Broadway and Church St. (431-0211). Casual. American. Spcls: sauteed chicken livers in pear sauce, grilled bear steak, roast pheasant, grilled swordfish in herb marinade with garlic and lemon, roast loin of pork with applejack sauce. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5–11. S Mon.–Sat. 11–2:30. Private parties for 15–30. Ent. Closed Sun. **(M)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D

Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. So., at Bleecker St. (620-9622). Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 475-9230). Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. So., at Bleecker St. (243-8517). Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br and L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.–Fri. 9 a.m.–noon. Br Sat.–Sun. 9:30 a.m.–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LION'S HEAD—59 Christopher St. (929-0670). Casual. American. Spcls: soft-shell crabs, fresh spinach fettuccine with porcini mushrooms, cold poached salmon with lemon mousseline. Res. sug. Br Sat.–Sun. noon–4. D Sun.–Thu. 5:30–1 a.m., Fri.–Sat. to 2. **(I–M)** **AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St. (533-0012). Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SABOR—20 Cornelia St. (243-9579). Casual. Cuban. Spcls: whole red snapper in green sauce, roast suckling pig (to order), Cuban pot roast. Res. sug. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. American. Spcls: medallions of roasted lobster with spaghettini, grilled swordfish with two mustard sauce and fried onions, roast Long Island duckling with quince compote, saffron and green peppercorn sauce. Res. sug. L Mon.–Fri. noon.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.–Fri. noon–3:30. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pre-theatre D 5:30–7:30. Harpist nightly. **(M)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

BALKAN ARMENIAN—129 E. 27th St. (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shish kebab, stuffed fish, stuffed mussels. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 4:30–9, Fri.–Sat. to 10. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

CASA MIA—225 E. 24th St. (679-5606). Casual. Northern Italian. Spcls: veal Sorrentino, chicken and veal alla crema, spaghetti carbonara. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream, veal and chicken sausage seasoned with jalapeno in mustard sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5:30–11:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Texan. Spcls: fajitas, barbecued beef and ribs, smoked meats. Open Mon.–Tue. 11:30 a.m.–1 a.m., Wed.–Thu. to 2 a.m., Fri. to 4 a.m., Sat. 5–4 a.m., Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. Also **Indian Oven—285 Columbus Ave., at 72nd St.** (362-7567). **(M)** **AE, CB, DC, MC, V.**

LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon a la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl. (473-7676). Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. Outdoor café. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. 11:30 a.m.–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Disco Tue.–Sat. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St. (684-4207). Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated and grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, DC, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Dress opt. New American. Spcls: pheasant and truffle dumplings, loin of lamb with rosemary and Mediterranean vegetables, grilled veal chop with sage butter sauce and nutmeg pasta. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–10:30. Private parties for 25. Pianist Mon.–Fri. from 6–10:30. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste.

Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt, Lexington Ave. at 42nd St. (850-5999). Jacket required. American. Spcls: terrine of turbot with fresh water prawns, bourbon-glazed salmon fillet, tournedos of beef with tarragon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–11:30. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditiona Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. 5–9. Br Sun. noon–4. Private parties. Free D parking 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Fri. 11:45 a.m.–3:30. D Mon.–Fri. 3:30–9. Complete L and D. Closed Sat.–Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KEEN'S CHOP HOUSE—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. aged shell steak, Dover sole. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11. Private party rooms for 8–200. Closed Sat. and Sun. through Aug. **(M)** **AE, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St. (753-9273). Casual. American. Spcls: artichoke bottoms in vine leaves with red pepper and olive sauce, Caesar salad with grilled porcini mushrooms, roast goose fish and deep-fried cabbage. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

THE CASUAL QUILTED GIRAFFE—55th St. and Madison, AT&T Arcade (593-1221). Casual. American cafe. Spcls: duck meatballs and mashed potatoes, snails with blackbeans and garlic, double cut veal chop, hot fudge sundies. Res. sug. Open Mon.–Sat. 11:30 a.m.–midnight. **(M)** **AE.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: noisette of lamb with roquefort sauce, sautéed supreme of chicken with asparagus tips, fresh Maine lobster. Res. nec. B daily 7 a.m.–10:30 a.m. L daily noon–3. **(E)** **St. Regis Grill:** Casual. D daily 5:30–11:30. Cocktails 4–1 a.m.**(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: marbré de foie gras en gelée de poivre vert, filet de flétan au Château Chalon, aiguillettes de canard à l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery and leeks. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., at 49th St. and First Ave. (826-1084). Dress opt. French. Spcls: saumon grille sauce estragon, escalopine de veau aux tomates seches, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10:30. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed through 9/9. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

L'INCONTRO—307 E. 45th St. (697-9664). Dress opt. Northern Italian. Spcls: involtini alla siciliana, seno di vergine, tonno agrodolce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11. Closed Sat. and Sun. through Aug. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed through 9/8. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St. (593-8242). Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–12:15 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

NEMO'S—1 E. 48th St. (755-4990). Casual. Seafood. Spcls: broiled seafood combination, veal magenta, grilled Texas jumbo shrimp with mustard tarragon sauce. Res. sug. L Mon.–Fri. 11:30–4. D Mon.–Sat. 5–10. Piano bar from 5–8. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PECCAVI—251 E. 52nd St. (753-6387). Casual. American. Spcls: grilled fish, yellow tomato gazpacho. Open Mon.–Fri. noon–10:30, Sat. 6–10:30. Closed Sun.**(M)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L daily noon–3. D daily 5:30–11. Private parties for 20–150. Pre-theatre D 5:30–7. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. Discount parking after 6. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Sun. 6–11. Br Sun. noon– 2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

CHEZ NAPOLEON—365 W. 50th St. (265-6980). Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DARBAR—44 W. 56th St. (432-7227). Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon–3. D Mon.–Thu. 5:30–11, Fri.–Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA PALATINE—313 W. 46th St. (245-1707). Casual. Italian. Spcls: tortellini garganelli, tortelloni burro e oro, garganelli alla romagnola. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Fri. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed through 9/8. **(E)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—239 W. 48th St. (586-5151). Casual. Italian. Spcls: veal and chicken parmigiana. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Fri. 3:30–11:30, Sat. 2:30–11:30, Sun. 2–10. Complete L and D. Ent. nightly. Private parties for 500. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St. (221-6677). Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to midnight, Sun. 5–10:30 a.m. **(M)** **AE.**

RAGA—57 W. 48th St. (757-3450). Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. Buffet L and pre-theater D. Free D parking. Ent. Mon.–Sat. **(M)** **AE, CB, DC, MC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 6-midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BENKAY—167 W. 58th St., in the Essex House (484-5145). Casual. Japanese. Spcls: shabu shabu, udonsuki, lobster-gusokuni. Res. sug. L Sun.–Fri. noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec.

D only Mon.-Sat. 6-10:30. Closed through 9/8. **(E)** **AE, DC, MC.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.-Sat. 11:30 a.m.-4:30. Br Sun. 11:30 a.m.-4. D daily 6-11:45. After-theater menu 10:30-12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.-Sat. noon-4:30. D Mon.-Sat. 4:30-11:30, Sun. 4-10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.-Sat. 7 a.m.-11:30 a.m., Sun. 7 a.m.-10 a.m. L Mon.-Sat. noon-2:30. Br Sun. 10 a.m.-2:30. D daily 5:30-10:30. Pre-theater D 5:30-7. Post-theater D 10:30-midnight. Pianist Tue.-Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. **(M-E)** **AE, DC, MC, V.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St. (759-9047). Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30 a.m.-10:30 a.m. L daily noon-3. D daily 6-10:45. **(E)** **AE, CB, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St. (751-2323). Casual. French. Spcls: sea scallops in basil sauce, médaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. **(M)** **AE, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7 a.m.-11 a.m., Sun. from 7:30 a.m. Buffet L daily noon-2:30. Cocktails daily 3-2 a.m. Dessert buffet 10-1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.-Sat. 11 a.m.-3. D Mon., Thu. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** **AE.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30 a.m.-9:45 a.m. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.-11:45 a.m. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30 a.m. Ent. Tue.-Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.-Sat. 11:30-3:30. Light menu Mon.-Sat. 3:30-6. D Mon.-Sat. 6-1 a.m. Pre-theatre D 5:30-7:30. Post-theatre D 10:30-1 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.-11 a.m. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D Tue.-Thu. 5:30-10, Fri.-Sat. to 11. Pianist and dancing Tue.-Sat. **(M-E)** **Oak Room:** L Mon.-Fri. noon-3. D Mon.-Sat. 6-10, Sun. to 11. S Tue.-Sat. 10-1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7:30 a.m.-11:30 a.m., Sat. 8 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. 11 a.m.-2:45. Tea Mon.-Sat. 3:30-6:30, Sun. from 4. D Mon.-Sat. 6-1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Thu. 5-midnight, Fri.-Sat. to 1 a.m, Sun. 4-midnight. **(M-E)** **AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.-Sat. 11:30 a.m.-4:30. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th-60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.-Sat. 7:30-midnight. Disco dancing from 10:30. Closed through 9/8. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon-3:30. Prix fixe buffet Br Sun. noon-3. D daily 5-midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.-4:30. D daily 4:30-11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St., Trump Tower (371-5030). Dress opt. French. Spcls: glazed chicken and mushroom blini, seafood and vegetable pancake, Terrace Five appetizer plate. Res. sug. L Mon.-Sat. noon-3. Tea Mon.-Sat. 3:30-5:30. D Mon.-Sat. 6-10. Pre-theater D 6-7. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (333-3800). Dress opt. International. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALBERO D'ORO—1589 Second Ave., bet. 82nd-83rd Sts. (517-4448). Dress opt. Nouvelle Italian. Spcls: scaloppina tartufata, aragosta fra diavolo, pollo piccata. Res. sug. D only Mon.-Thu. 6-11:30, Fri.-Sat. to midnight. Pianist Mon.-Sat. from 8. Closed Sun. **(E)** **AE.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.-Sat. 6-10. Private parties. Closed Sun. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th-65th Sts. (744-4040). Dress opt. Taiwanese. Spcls: Peking duck, steamed Norwegian salmon in black-bean sauce, tasting dinner. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-midnight, Sat.-Sun. noon-midnight. Private parties for 35. **(M)** **AE, DC.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. 11 a.m.-4. D daily 6-11. Private parties for 150. Pianist from 5 daily. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5-midnight. Br Sat.-Sun. 11:30 a.m.-3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30 a.m.-3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St. (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. S daily 6-1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 6-11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon-1 a.m. **AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St. (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30-midnight. **(M)** **AE.**

FIORELLA—1081 Third Ave., bet. 63rd-64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4:30. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30 a.m.-4. **(I)** **AE, CB, DC, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-3:30. D Mon.-Sat. 5:30-midnight. Closed Sun. and 9/1-14. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L and D menu Mon.-Thu. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, veal chop with fresh herbs, sea scollops and sea urchin with tomato fumee, crispy duck with fresh berries. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 and 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

E REFUGE—166 E. 82nd St. (861-4505). Dress opt. French. Spcls: huîtres gratinées au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes amères. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. S 10:30–12:30 a.m. with chamber music. Private parties. **(M)** **No credit cards.**

ION'S ROCK—316 E. 77th St. (988-3610). Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 5–midnight. Br Sat. 11:30 a.m.–3, Sun. to 3:30. Private parties. **(M)** **AE, CB, DC.**

OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

ALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

AXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing Mon.–Sat. Private parties for 10–400. Closed through Aug. **(E)** **AE, DC.**

AXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, roasted rack of lamb, plum tart. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

ICKELS—227 E. 67th St. (794-2331). Casual. American/Continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portuguese. Res. sug. D only Sun.–Thu. 5–11, Fri.–Sat. to midnight. Br Sun. noon–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

ICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidoro. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

ICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

IERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SILVER STAR—1236 Second Ave., at 65th St. (249-4250). Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hr. Br Sat.–Sun. 11 a.m.–4. Complete L and D. **(I-M)** **AE, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–10:30. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: seafood kushiyaki, seafood teriyaki, tempura. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

ALLORA—320 Amsterdam Ave., at 75th St., (724-2222). Casual. Northern Italian. Spcls: grilled fish, fettuccine with crabmeat, piazza, sliced shell steak with rosemary and sage butter sauce. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 90–140. **(M)** **AE, CB, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I-M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thu. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11 a.m.–2:30. **(M)** **AE, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FANDANGO—305 West End Ave., bet. 74th–75th Sts. (877-1500). Casual. American. Spcls: white salad, wild mushroom and lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke and scallops. Res. sug. D Mon.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11 a.m.–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St. (787-5990). Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30 a.m.–3:30. D daily 5–11. Br Sun. noon–4. S from 11. Pianist Tue.–Sun. **(M)** **AE, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m.Pianist nightly. Private parties. Closed Sun. through Aug. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts. (874-2742). Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon–3. D Tue.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th–70th Sts. (799-7847; -7922). Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L and D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th–68th Sts. (873-4100). Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30 a.m.–5. Ent. Tue.–Sun. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30 a.m.–9, Sat. 4–11. Private parties. Pianist Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

OTHER EVENTS

CRAFTS, ENTERTAINMENT, AND ANTIQUES take center-stage in a variety of fairs and festivals this week, one of them in just the first of three weekends. This is the annual **Autumn Crafts Festival,** on the plaza of Fordham University at Lincoln Center, Columbus Ave. and 62nd St. Dates are 8/29, 30, 9/5, 6, 7, and 9/12, 13, from 11 a.m. to 6 each day. The one-of-a-kind wares of 400 craftspeople from 39 states include forged iron and paper, clay and blown glass, leather and metals, all kinds of woven garments and jewelry, furniture and toys, musical instruments and baskets, and much more. There'll also be performers and puppets with everything from Dixieland to flamenco, demonstrations of sheep-shearing and basket-weaving, and summery foods . . . **Raising the Black Star,** a 100th-anniversary salute to Marcus Garvey, "will bring together Caribbean, Afro-American, and Brazilian cultures in a tribute to people of color," say the hosts, *Essence* Magazine and the Caribbean Cultural Center. Their date is 8/30, 2–7, and you'll find them at Marcus Garvey Park, 123rd St. and Mount Morris Park West. When you invite these three cultural groups to stage a party, you're lucky enough to get entertainers like Olatunji, Ras-J-Tesfa, Spirit Ensemble, Maryel Epps, Khamit Rising Band, the Marie Brooks Caribbean Dance Theater, and more; the moves and the sounds ought to be special and spicy—and so will the food! There will also be crafts, and the guest speakers will include Dr. Julian Garvey, Pan-Africanist Marcus Garvey's son . . . One of Brooklyn's big neighborhood parties, the annual **Brighton Jubilee,** is set for 8/30, on Coney Island Ave. between the Boardwalk and Brighton Beach Ave. Parades, games, rides for the kids, information booths, and of course hordes of vendors with food, collectibles, probably even some unexpected treasures. From 10 a.m.–8 . . . "Country fun" is the promised agenda for the always sizable **Dutchess County Fair,** 8/25–30 up in Rhinebeck, N.Y. Livestock exhibits and shows, a petting zoo, arts and crafts, lots of food and collectibles to buy, rides, strolling entertainers, harness racing (Tue. at 10 a.m.), and performers who include Fabian, Chubby Checker, and Bobby Rydell (two shows Fri.), the Philadelphia Mummers (Sat. and Sun.), and The Jets (two shows Wed.). Admission, $5, children under 12 free . . . The annual **Hamptons' Summer Antiques Festival and Sale,** so they say, will be bigger than ever in its 21st edition, 8/27, 28, 29, at Bridgehampton's Community House, Montauk Highway. Hours: Thurs., Fri. 10 a.m.–8, Sat. to 6; admission $2.50. There will be a preview-benefit for the Bridgehampton Association 8/26, 6–8; $15. Expect to find Continental and American antiques, country furniture, folk art, quilts, clocks, prints, books, Victorian linens — wide variety, from 38 dealers, including some from the New England states.

NEW YORK EXPERIENCE—Multi-screen and multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thu., 11 a.m.–7; Fri. and Sat., 11 a.m.–8; Sun., noon–8. $4.75; under 12, $2.90.

ACTORS, SINGERS, MUSICIANS, DANCERS take to indoor and outdoor stages in a week of wide-ranging programs, some just for fun and others also for extra-good causes. Among the latter: **Tony Orlando's New York Salute,** a benefit for the Muscular Dystrophy Association, 9/1 at the Pierre, a preview of the annual Jerry Lewis Labor Day Telethon. Honorees on hand to receive the first MDA Humanitarian Awards: Yoko Ono, Phylicia Rashad, and Ahmad Rashad; Marilyn Michaels will entertain, with Orlando as host; cocktails and dinner, too. $125 (557-9366) . . . The **Polish Theatre Institute's "In Pursuit of Liberty . . . "** is a tribute to the U.S. Constitution, and will be staged 8/26 at 7 p.m. in Greenpoint, Brooklyn's, McGolrick Park: music and dance, poetry and prose, of both the period and today, performed by choral groups, the Polish American Folk Dance Ensemble, and others. It's free, but donations are acceptable. A point to note: Poland's constitution of 1791 was modeled after our own . . . **Lincoln Center Out-of-Doors** winds down its month-long free festival this week, with these highlights (also see Music and Dance, page 82), all at Fountain Plaza: 8/28 at 10:30 a.m., the Shoestring Players in *Three Wishes* and other folktales, for children. 8/29 at noon, the Sylvanian Shakespearean Sircus, Amy Harib's Chinese Storytelling, and the Manhattan Marionettes. 8/29 at 2:30, an original musical performed by the Everyman Youth Theater of Washington, D.C. 8/30, 1–9, Clown Theatre Day, with performances almost continuously—mime, a mini-circus, and plays, beginning with a Fools' Parade at 1 . . . **Central Park's SummerStage** departs a bit from its usual music/dance lineups 8/28 at 8, when it presents a trio of theater performance artists: Holly Hughes, Mark Anderson, Jerri Allyn. It's a free program, at the Naumburg Bandshell, 72nd St. mid-park . . . The **Rotunda Arts Festival,** at Riverside Park and W. 79th St., also turns theatrical, with Teatro Alegre and its *Pas de Deux for a Quartet,* 8/25, 26 at 6:30. It's termed "experimental theater for young adults and adults," and is written and directed by Hektor Munoz and M.L. Kimmey. Free . . . Free street theater by **Theater for the New City** and its 50-member troupe continues this week, at two sites: Wise Towers, on 90th St. between Columbus and Amsterdam Aves., 8/29 at 2; Herbert Von King Park, Brooklyn, 8/30 at 2. This year's outing is called *Hit the Road or: Bummed Out,* and it's performed by professionals and city kids together . . . **"A Touch of Love,"** to benefit Long Islanders with AIDS, is a starry event that features High-Heeled Band, Tammy Grimes, Julie Budd, Lesley Gore, Dave Valentin, Lavendar Light, Steve Hayes, Reno, and the Hal McKusick band. 8/29 at 8 is the date, and the theater is the auditorium of Southampton High School; a wine-and-dessert buffet will top off the evening, at La Reve winery. Raffles and prizes, too. Tickets begin at $50 (516-537-2480).

TOURS

EAST VILLAGE—A walk with Adventure on a Shoestring (265-2663). 8/30 at 1, meet at NW corner of Second Ave. and 10th St. $5.

WALKS WITH MICHAEL LEVIN—8/29, "On the Waterfront." 8/30, "Washington Square." Each, 11 a.m.–12:30; $7. Phone for meeting place: 924-7187.

CENTRAL PARK—8/30 at 2, meet at the Dairy, 65th St. west of the Zoo , for "The Children's Hour," to learn how city youngsters enjoyed the park in the 19th century. Free.

PELHAM BAY PARK—8/30 at 11 a.m., a four-hour trek in New York's biggest park, with a focus on history and changing landscapes. Take lunch and a water bottle, and meeet the Urban Park Rangers at the mall steps, Orchard Beach Pavillion near the main parking lot. (885-2140) Free.

CONEY ISLAND BEACH HUNT—A walk along the Boardwalk with a view to exploring shore life. Meet Urban Park Ranger Fay Purpura at the Boardwalk and W. 8th St., 8/30 at 7 a.m., 9/6 at 9 a.m. Free.

LOOK FOR WILD FOODS—New season of walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 8/15, Alley Pond Woods, Queens. 8/29, Jamaica Bay, Queens. 8/30, Cunningham Park, Queens.

NATURE WALKS—**Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): Woodland walk, each Sun. at 1; $2. . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free. . . . **Clay Pit Ponds State Park Preserve,** Charleston, S.I. (718-967-1976): 8/30 at 11 a.m., a summer-nature walk, with emphasis on the area's history as a clay-mining site and the formation of clay and sand deposits 70-million years ago. Free.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. City walk: 8/27 at 6, meet at Calvary Church, N.E. corner of 21st St. and Park Ave. So., for a walk around Gramercy Park. $1 (876-6688, before 10 p.m.)

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes. City walks: Five flat miles on the old Croton Aqueduct, partly in Van Cortlandt Park; 8/30 at 10 a.m., meet at the south end of uptown Lexington Ave. subway platform at 42nd St. Take lunch. $1 (718-274-0407).

SPORTS

BASEBALL—Mets: Shea Stadium, Flushing (718-507-8499). 8/24–26 at 7:35: vs. Los Angeles. $6; $8.50 . . . **Yankees:** Yankee Stadium, Bronx (293-6000). 8/27 at 1, 8/28 and 29 at 7:30, and 8/30 at 1:30: vs. Seattle; 8/31–9/2 at 7:30: vs. Oakland. $8.50, $10.

PRE-SEASON FOOTBALL—Giants: Giants Stadium, East Rutherford, N.J. (201-935-8222). 8/29 at 9 p.m.: vs. New York Jets. Sold out.

TENNIS—NYNEX Open, 8/24–30, at the Rye Town Hilton Hotel, 699 Westchester Ave., Rye Brook, NY (914-937-7091)—Some of the world's best tennis players will compete in Westchester County's only professional tennis tournament, which is part of the worldwide Nabisco Grand Prix. 8/24–28, 11 a.m.–11; 8/29, 30, 1–6. $10–$25 . . . **U.S. Open,** 9/1–13, at the USTA National Tennis Center, Flushing, Queens (718-271-5100). The top-ranked players of the world will compete in this Grand Slam event. Day sessions: 9/1–9/12, begin at 11 a.m. and 9/13, at noon (all day sessions sold out); evening sessions: 9/1–9/6 and 9/8–9/10, begin at 7:35; some tickets for evening sessions are available at press time; $9 and $18; all sessions 9/12, 13 are sold out.

CHILDREN

RUSSELL THE CLOWN—See Russell pull his hilarious hijinks. 8/24 at 1 (rain date, 8/26). Marcus Garvey Park, 122 St. and Fifth Ave. (977-8240). Free.

LITTLE RABBIT DANCERS—A Native American children's dance troupe performs regional dances in native dress and accompanied by traditional music. 8/25, 26 at 1 and 3. The Museum of the American Indian, Broadway at 155th St. (283-2420). Free (with admission); $1; adults, $2.

MUSICAL PERFORMANCE—Listen to the New Folklore Ensemble. 8/25 at 1. Carroll Park, Carroll St. between Court and Smith Sts., Brooklyn. Free.

AN INTRODUCTION TO SAILING—South Street Seaport Museum's schooner *Pioneer* invites ages 12 and over to come aboard 8/29, 11 a.m.–2 p.m., for a quick course and familiarization visit. Learn about the ship, sails, terminology, handling of sails, etc. Everyone under 18 should have an adult in tow. Reserve: 669-9416; $20.

ROTUNDA ARTS FESTIVAL—Enjoy a children's-theater event. 8/27–29 at 6:30: A musical adaptation of *The Nightingale* by the Open Eye Theatre. Riverside Park at W. 79th Street (360-8141). Free.

OTHER EVENTS

PUPPET SHOW—Join The Magpie Puppets for an afternoon of fun. 8/27 at 1. Coffey Park, the play area, at Columbia and Bay Sts., Brooklyn (718-783-3077). Free.

GRAFFITI—See this play performed by members of the Young People's Progam. 8/29 at 1 and 3. The Lee Strasberg Theatre Institute, 115 E. 15th St. (533-5500). Free (reserve).

TALK TO THE ANIMALS—A chance to see and pet animals such as calves, goats, pigs, ducks, sheep, and geese. 8/29, 11 a.m.-4. Bide-A-Wee-Home, Beltagh Avenue, Wantagh, L.I. (516-785-4079). Free.

A CELEBRATION!—A day of fun and games complete with clowns, magicians, balloons, raffle prizes and more. 8/29, 30, noon-4. FAO Schwarz at B. Altman, Fifth Ave. and 34th St. (644-9400). Free.

STAR IN A FAIRY TALE—Join Anne Pasquale, Trisha Gray, and the Patchiddy Players for your favorite fairy tales and then star in one, complete with costumes, make-up, and music. 8/26 at 12:30. American Pie, 1590 Second Ave. (a charge for the optional lunch that follows the performance); also, 8/30 at 1 and 9/6 at 3. The *Alice in Wonderland* statue, Central Park, 74th Street off Fifth Ave. (586-1267). Free.

WIZARD OF OZ—See this classic story performed by the Gingerbread Players. 8/27 at 10 a.m. and 1. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533). $4.50.

CHILDREN'S MUSICALS—*The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 13th Street Repertory Company, 50 W. 13th St. (675-6677). $3

SOUTH STREET SEAPORT MUSEUM—207 Front St. (669-9400). 8/26 at 1:"Chanteys and Forebitters"—Captain David Berson will sing authentic songs of the sea; 8/29 at 10:30 a.m.: "Children's Workshop"—Make your own whale hat, create a mural, and learn a sea chantey at the Children's Center, 165 John St.; 8/29, noon-5: "Bowlines and Bends"—Jim Lorier will demonstrate knots which were part of a sailor's life; programs free with admission and most are located aboard Peking, Pier 16. Through August: "Boys at Sea—Life Aboard the Schoolship St. Mary's." Children can climb into a hammock, taste hard tack, learn ropework skills, and talk to a 19th-century first mate. Hours: 10 a.m.-5 daily. Adults $4; seniors $3; and children $2.

CENTRAL PARK PROGRAMS—At the Hans Christian Andersen statue: 74th St. at the Model Boat Pond (360-8140). Every Sat., through 9/26, children of all ages can enjoy a different story. 8/29 at 11 a.m.: *Thumbelina* by Marcia Lane and *Elijah's Three Wishes* by Peninnah Schram. Free... **Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 8/29, 1-2:30: "Royal Jewelry"—Make a medal to honor your exploits and a signet ring. Free (reserve)... **The Dairy:** 64th St., mid-Park (397-3156). 8/29 at 1:30-3: "Dancing in the Park"—Learn some new dances from choreographer Stephanie Simpson. Free (reserve).

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 8/26 at 1:30: "Storytelling," a program where stories are told and read at **Donnell Library** branch, Central Children's Room, 20 W. 53rd St. (621-0618)... 8/26 at 2: "Reading Party and Animal Show"—Enjoy an afternoon of reading, plus Theo Powell and his animal friends at **Jefferson Market** branch, Sixth Ave. and 10th St. (243-4334)... **Bronx:** 8/26 at 1: "Crafts Workshop," a program where children of all ages can learn arts and crafts at **Hunt's Point** branch, 877 Southern Blvd. (617-0338)... 8/26 at 2:30: "The Turtle's Magic Song," a shadow puppet show based on a Brazilian folk tale at **City Island** branch, 320 City Island Ave. (885-1703)... 8/28 at 3:30: "The Kids Project," a puppet show which teaches children about disabilities at **Morrisania** branch, 610 E. 169th St. (589-9268)... 8/31 at 3: "Rubber Stamp Art," a workshop in which children make their own book and bookmark at **Soundview** branch, 660 Soundview Ave. (589-0880).... **Staten Island:** 8/26 at 2:30: "Puppetry Drama," a workshop with Leslie Gould which teaches puppetry to children at West New Brighton branch, 976 Castleton Ave. (718-442-1416)... 8/27 at 3: "Children's Workshop"—Learn how to make buttons at Huguenot Park branch, 830 Huguenot Ave. (718-984-4636). Reservations are needed for most programs; all programs are subject to change or cancellation.

SPECIAL EXHIBITS—New York Botanical Garden, Bronx, through 9/13: "Waves III: Healing, Belief, and Celebration"—Display of plant specimens, herbs, Hispanic botanica; also a Chinese altar, and a home Catholic altar; all related to the customs of the Lower East Side and its Chinese, Hispanic, Jewish, and black communities, and all collected by young people ages 10-17, students in Youth From Arts program... **Jewish Museum,** through 8/31: "In the Picture": Children can walk among the figures of a 19th-century German Jewish family and view photographic reproductions, an audio installation; also hands-on activities. Hours: Sun. 11 a.m.-6, Mon., Wed., and Thu. noon-5, and Tue. noon-8. Museum is open free Tue. evenings 5-8. 1109 Fifth Ave. (860-1888). Adults $4; children and seniors $2... **Museum of the City of New York,** through 9/6: "A Child's View: New York City Through Children's Eyes," an exhibitition of artwork by local children, grades 4-6, including photography, oil painting, water colors, and crayon drawings. Hours: Tue.-Sat. 10-5; Sun. and legal holidays (except New Year's Day) 1-5. Fifth Ave. and 103rd St. (543-1672). Free.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 8/29-8/30 at 1:30 and 3: "Back to School Rod and String Puppets"—Examine rod and string puppets, and then create your own puppet to match your going-back-to-school mood. "Pageant of Puppets,"—Puppets, marionettes, puppet films, video puppet stages, and puppet art activities. See puppets from Italy, marionettes from France, shadow puppets from Thailand and the People's Republic, and learn how to use finger puppets, rod puppets, and hand puppets. Tue.-Fri. 1-5; weekends, 11 a.m.-5. Adults $2 (weekends) and $1 (weekdays); children $3, $2.

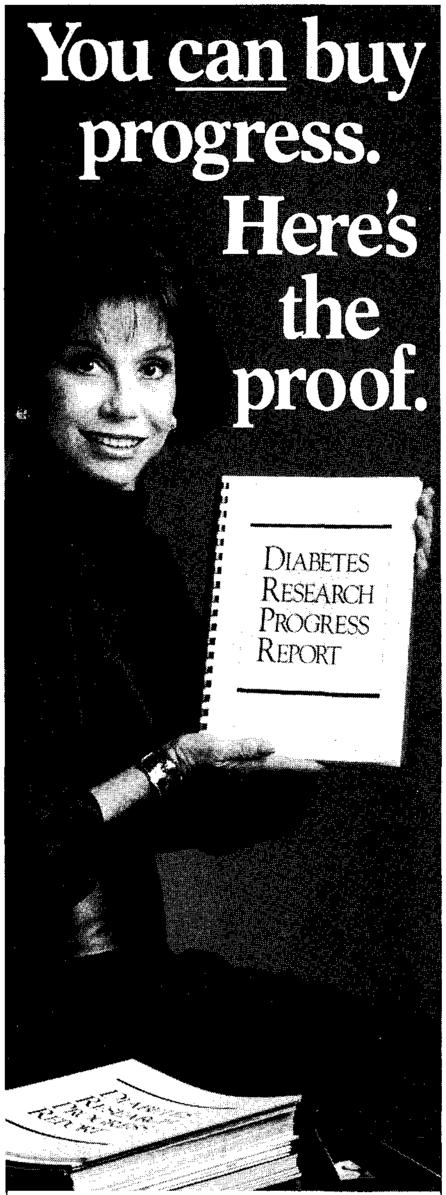
BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Special Summer Club Adventures: "Collection Connections Club"—Children uncover fascinating facts using photographs, books, magazines, and music in the children's library, and then create a fantastic object. 8/26 at 10 a.m.-noon. Must register in advance, $5; for ages 8 and up. Daily exhibits: "Sounds Around"—How humans hear and create sound, complement an exploration of music and sounds of other cultures of the world. Exotic musical instruments, sounds from nature, and noisy everyday objects are examined."Under Your Feet": Children can explore geology, crystals, minerals, and soil samples with microscopes. "Boneyard": Skeletons and muscles of humans and animals are revealed to teach how our bodies work.Hours: Mon., Wed., and Fri. 2-5; Thu. (family night) 2-8; Sat., Sun., and holidays 10 a.m.-5. Donation.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Summer workshops in August: 8/30, 2-3: "The Art and Craft of Model Making"—Architectural model-maker Patrick Sherwood gives a slide-talk and demonstration in the making of architectural models. Free (with admission). $1; adults, $2. *Hours:* Tue., Thu., Fri. 10-5; Wed. 10-8; Sat., Sun. noon-5:30.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000, ext. 231). August theme: "Painters and Paintings," an exploration of current sculpture and photographic exhibitions. 8/29 at 3: "Chinese Legends of the August Moon"—Chinese American storyteller, Charlie Chin, tells legends of the mythical inhabitants and unusual qualities of the August moon. Every Sat. and Sun. at 2: "What's Up?" a free drop in art workship for children 6-12... Every Sat. at 11 a.m.: "Arty-Facts"—A workshop that explores art concepts with games, for children ages 4 and older. Both programs free with museum admission; meet instructor in the Grand Lobby at the information desk. Hours: Mon., Wed., Thu., and Fri., 10 a.m.-5, Sat. 11 a.m.-6, Sun. 1-6. Adults, $3; children under 12, free.

RICHMONDTOWN RESTORATION—441 Clarke Ave., Staten Island (718-351-1617). "Little Folks Programs," for ages 4-12 every Thu. afternoon through 9/3. 8/27 at 2: "19th-Century Dance." All programs free with admission. $1.50; adults, $3.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). Every Sat., through 8/29, 11:30 a.m.-12:30: "Story-Picnic"—Children are invited to hear classic tales under a shady chestnut tree (take your own food or buy it at the concession stand). "Storytelling"—Every Sat. at 11:30 a.m., for pre-schoolers. In the Main Gallery: "Building Buildings." Hours: Tue.-Fri. 1-4, Sat.-Sun. 11 a.m.-5. $2. Reservations required.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KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Joan Bud, Alan Kamen, and Hide Tanaka. 8/26: Nancy Banks Trio. 8/27: Janet Grice Trio. 8/28, 29: Bill Hardman Trio. 8/30: David Sauberman. 8/31: Jesse Junior. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 8/26: Carmel McKee; Dial 9. 8/27: The Works; Noshere. 8/28: Tina Schafer; The Igloos. 8/29: Catania; The Dragons. 8/30: The Doctors; Broken Silence. 8/31: Michael Hill Blues; Blind Driver. 9/1: Comedy Night with m.c. Ed Feldman. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 8/31: Carmen McRae and her Trio, Wed.–Mon. at 9 and 11:30. 9/1–6: Tania Maria. "After Hours..." the Phillip Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 8/29: Kirk Lightsey with Santi De-Briano. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 8/30: The Adam Makowicz Trio with Al Foster, Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 9/1–6: The World Saxophone Quartet. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 8/29: John Bottomley. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 8/30: Gary Burton and Ralph Towner. Shows Tue.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. Through 8/29: Rahn Burton. 8/30: Michael Weiss. 9/1–3: Lynn Bernstein. **Upstairs:** Closed through 9/11. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). 8/26–29: Judy Niemack Trio. Mon.–Fri. 5–10: Singer-pianist Howard Barry. Sun.–Mon. from 10–3: Singer-pianist Bob Dorough with Bill Takas on bass. Tue. 10–3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 8/26: EKG; 24-7 Spyz. 8/27: Partial Credit; Nearly Missed. 8/28, 29: Homeboys. 8/30: Pell Mell. 8/31: Midnight Jam with David Leonard. 9/1: Skyhook; Local Boys. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 8/29: Pianist Walter Bishop with Paul Brown on bass. 8/30, 31: Pianist Harry Connick, Jr. 9/1–5: Pianist James Williams with Jamil Nasser on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). *The Swinging Years of Benny Goodman's Big Bands* with Walt Levinsky conducting the Great American Swing Band. Two shows nightly at 9 and 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 8/28, 29: Paquito D'Rivera. **AE, CB, DC, MC.**

NICKELS—227 E. 67th St. (794-2331). Every Tue.–Sat. from 8: Singer-pianist Daniel Nye. Rudy Roberson takes over on Sun. from 6, and Lee Glantz on Mon. from 7. **AE, DC, MC, V.**

NIRVANA CLUB ONE—1 Times Sq. Plaza. (486-6868). Indian restaurant. 8/26: Mass Tango; Crimes of Passion; Hard Facts. 8/27: B & B featuring Keith Mack, Kim Parent, David Bravo, Nancy Bender and John Morelli; Jam with Nerve Damage. 8/30: "Rock 'n Soul" night with Mia; Jam with Phuture. Sets at 10, 11 and 12:30 a.m. **AE, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). 8/26, 28: Robert Ross Band. 8/27: George Worthmore and the Divebombers. 8/29: Nick Styles and the Studebakers. 8/30: Big Eric and the Budget Crunch. 8/31: Young John. Shows Mon.–Thu. at 9:30, Fri. and Sat. at 10:30. **AE, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Jaqui Knight and Billy Kaye. Mon.: Howie Wyeth barrelhouse piano. Tue.: Jazz-singer Martha Sherrill. Music from 9. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 8/27: Gary Moore. 8/28, 29: Southside Johnny and the Jukes. 9/2: Todd Rundgren. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 8/30: Mal Waldron and the Steve Lacy Quartet. 8/31: Gil Evans' Orchestra. 9/1–6: Timeless All Stars featuring Bobby Hutcherson, Harold Land, Curtis Fuller, Cedar Walton, Buster Williams, and Billy Higgins. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. Through 8/29: Singer Arlene Smith and the "Chantels," Tue. and Thu. 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 8/26: Soma Holiday; Cha Cha Fernandez. 8/27: Absolute Grey; Of A Mesh; Flower. 8/28, 29: Hubert Sumlin. 8/30: History of Spare Parts; Hunting Accident; Steve Witt. 8/31: The Pink; Sea Monster. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Every Fri. from 10–4 a.m.: Dance to the Caribbean Explosion. 8/31: Willie Rosario and his Orchestra; Ray Barretto and his Orchestra with jazz soloist Hamiet Bluiett. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 8/30: The David Murray Quartet with John Hicks, Ray Drummond and Ed Blackwell. 8/31: Mel Lewis and his 17-piece jazz band. 9/1–6: Trumpeter Don Cherry. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). Jazz, Tue.–Sun. from 9. 8/26–29: The Jordan Sandke Group with pianist Jackie Byard and Kenny Washington on drums. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. at 8. Through 8/29: Pianist Jack Wilkins with Jimmy Raney on guitar and John Goldsby on bass. 8/31–9/5: Guitarist Tal Farlow with Gary Mazzaroppi on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 8/26: Delbert McClinton; Bud Moffett. 8/27: Robert Gordon with Chris Spedding, Anton Fig and Tony Garnier. 8/28, 29: The Fleshtones. 8/30: Vassar Clements. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. 8/26, 27: Nancy Liker. 8/28: June Marie; Luce Amen. 8/29: June Marie; Mike Lennon. 8/31: Luce Amen. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 8/30: Franken and Davis. Shows at 9, plus Fri.–Sat. at 11:30. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer plus comedienne Joy Behar, through 8/29. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 8/30: Comedians Taylor Mason, Al Romero, Scott Bruce, Mike Egan, Danny Curtis, and Hiram Kasten, Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. 8/31–9/6: Adam Leslie, Mike Saccone, Mike Little, Mike Egan, and Danny Curtis. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 8/26: Magician Imam and comedian Terry Day. 8/27: Magician Torkova and Terry Day. 8/28, 29: Magician/comedian Abatar and comedian Vincent Girardi. 9/1: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. Through 8/30: Carl Wolfson, Jeff Stillson, Mike Sweeney. 9/1–6: Wayne Cotter, Eddie Brill, Rob Wienstein. **AE, MC, V.**

DANCING

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 9/5: Singer Michelle Celli with the Wayne Sabella

Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Lively disco every Mon.–Sat. from 7:30–4 a.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. Through 9/6: The Emilio Reyes Orchestra alternates with the Bob January Orchestra. . **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 8/26, 27: Astrud Gilberto "The Girls from Ipanema." 8/28: Mikata. 8/29: Loremil Machado and the Sarava Bahia Band. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Humorist-storyteller Mike Feder. Through 9/5, Tue.–Sat. at 9: Jim Morris in *An Evening with the President.* 8/26, 28, 29 at 11: Mixed Doubles featuring Maura Moynihan and Adam Green, Laurie Semarne and John Rennie, Karl Tiedmann and Sharon Breslau. 8/27, 9/3 at 11: Lillias White star of *Dreamgirls* in *A Woman On Love.* **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy,* featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy,* a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. *Bittersuite - songs of experience*, musical review featuring Claudine Cassan-Jellison, Shirley Lemmon, Joseph Neal, and Bud Nease. Mon., Fri., Sat. at 7:30, Sun. at 3 and 5:30. 8/26: Cooper, Fike & Woods; *Dames of Our Lives*, one-woman, 12 character whodunit starring Maggie McDonald. 8/27: Horowitz & Spector; Edlene Hart. 8/28, 29 at 10 and midnight: Weekend Comedy. 8/30: Lisa Hall; "Friends" musical group. 8/31: Rick Crom. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. Every Mon.–Wed. from 7–10: Singer-pianist Tug Wilson. 8/27 from 7: Larry King. 8/28, 29 at 8:15: Ulga Belmar. 8/28 at 10:45: Joanne Lov. **AE, CB, DC, MC, V.**

HAMBURGER HARRY'S—145 W. 45th St. (840-0566). **Skylight Lounge:** Every Wed.–Sat. at 9: *The World of Wallowitch,* musical revue starring John Wallowitch, Melissa Eddy, and Betsy Ann Leadbetter. **AE.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 8/26: Peter Dean. 8/27: Eddie Gentile with pianist Ann Rebold. 8/28: Dale Chandler with pianist Bobby Pratt and Pete Campo on bass. 8/29: Barbara Lea with pianist Wes McAfee. 8/31: Arthur Siegel. Two shows Mon.–Sat. at 9 and 11, Sun. at 6 and 8. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *The Best of Forbidden Broadway,* a musical comedy revue by Gerard Alessandrini starring Gerard Alessandrini, Philip Fortenberry, Roxie Lucas, Barbara Walsh, and Craig Wells; Sun., Tue.–Thu. at 8:30, Fri. and Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St. (935-0244). 8/26 at 8: Deborah Vogel. 8/27 at 8: Kathy Leonardo. 8/28 at 8: Vinnie Zappacosta. 8/28, 29 at 11, 8/31 at 8: The Love Goddess with Quinn Lemley. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker and Thompson Sts. (475-5120). *Beehive,* musical revue by Larry Gallagher, featuring Julee Cruise, B.J. Jefferson, Adriane Lenox, Debbie Lyons, Jesse Richards, and Cookie Watkins. Tue.–Thu. at 8, Fri. at 7:30 and 10, Sat. at 7 and 10, Sun. at 5. **AE, MC, V.**

TROCADERO—91 Charles St., at Bleecker St. (242-0636). 8/28 at 8: Joyce Alexander; Jaffe Cohen at 10:30. 8/29 at 8: Maria Barreca and Bill Rosten; Debbi and Carol Fowlkes at 10:30. 8/31: Showcase. **AE, CB, DC, MC, V.**

HOTEL ROOMS

BARBIZON—140 E. 63rd St. (715-6929). **Cafe Bar:** Pianist Dale Elliot, nightly 5–11, except Sun. and Mon. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Bemelmans Bar:** Singer-pianist Ronnie Whyte plays every Mon.–Sat. from 9:30. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St. (398-1900). **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. Through 9/19: Singer Beth Miller and her Band, Tue.–Sat. from 9–2 a.m. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V.**

MILFORD PLAZA—261 W. 44th St. Stage Door Canteen: (354-4414). One-man orchestra, Mike Cossi sings and plays every Mon.–Sat. from 7–1 a.m. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Rich Siegel plays Mon.–Fri. from 6–10. Singer-pianist Larry Applewhite Sun. from 9–1 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Mon.–Sat. from 5–9, followed by jazz-pianist Larry Vuckovich, Tue.–Sat. from 9–1 a.m., through 9/6. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Jerry Kravat Trio Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Jazz-pianist Don Friedman plays Wed.–Fri. from 7:30–12:30 a.m., Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Devine plays Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7–4 a.m. **AE, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Gianni Monti, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring singer-pianist Charles de Forest, Tue – Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon. and Tue.: Andy Monroe. Wed., Sat.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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RADIO
HIGHLIGHTS

Wed., Aug. 26

3:00/WNCN—Tchaikovsky: *Hamlet:* "Fantasy" Ov., Op. 67a; **Handel:** Trio Sonata in G, Op. 5, No. 1.

4:00/WQXR-AM/FM—Bach: *Two- and Three-Part Inventions:* Nos. 11–13; **Rachmaninoff:** *The Rock* (Fantasy for Orch.).

5:00/WNCN—Clementi: Sonata for Piano in F, Op. 36, No. 2; **Bax:** *Northern Ballad* No. 1.

6:00/WNCN—Rossini: *La Gazza Ladra:* Ov.

7:03/WQXR-AM/FM—Debussy: Qt. in g.

8:00/WNCN—"Caramoor Festival."

WNYC—"Auswaves." **Bright:** *Red Earth;* **Boyd:** *Kakan;* **Henderson:** *Sacred Site for Organ.*

8:05/WQXR-AM/FM—Delalande: Suite No. 4: Part I; **Vierne:** Sym. in a.

9:00/WNCN—Haydn: Sym. No. 86 in D; **Thomson:** *Three Pictures for Orchestra.*

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., Aug. 27

3:00/WNCN—Haydn: Sym. No. 94 in G, "Surprise"; **Poulenc:** Trio for Oboe, Bassoon, and Piano.

WNYC—Norgard: Spell for Clarinet, Cello, and Piano, Op. 15.

4:00/WQXR-AM/FM—Prokofiev: *Love for Three Oranges:* Suite; **Praetorius:** *Terpsichore:* Dances.

5:00/WNCN—Stanley: Cto. Grosso in a, Op. 2, No. 5; **Saint-Saëns:** Polonaise, Op. 77.

6:00/WNCN—Boccherini: Qnt. No. 60 in C, "Night Music of Madrid."

7:03/WQXR-AM/FM—"Ensembles From the Philharmonic." Martin Bookspan, host.

8:00/WNYC—"Frick Collection Concerts." The Kuijken Quartet. **Marais:** *La Gamme;* **Rameau:** *Pièces de clavecin en concerts.*

8:05/WQXR-AM/FM—Leclair: Violin Cto. in g, Op. 10, No. 6; **Satie:** *Gymnopédies:* No. 1 and 3.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Lynn Harrell, cello, and Rudolf Firkusny, piano. **Janácek:** *Fairy Tale;* **Beethoven:** Sonata for Cello No. 2 in g, Op. 5, No. 2.

Fri., Aug. 28

3:00/WNCN—Boccherini: Sym. No. 3 in C, Op. 12; **Schumann:** *Impromptus on a theme by Clara Wieck,* Op. 5.

WNYC—Schubert: Nocturne in E-Flat for Piano Trio.

4:00/WQXR-AM/FM—Stravinsky: Duo Concertante for Violin and Piano; **Vivaldi:** Bassoon Cto. in F.

5:00/WNCN—Paganini: Introduction and Variations on the Theme, "Non più mesta" from Rossini's *La Cenerentola,* Op. 12.

6:00/WNCN—Telemann: Cto. for Violin in B; Sonata for Oboe, Obbligato, Harpsichord, and Continuo in E-Flat.

7:03/WQXR-AM/FM—Mozart: Qnt. in A for Clarinet and Strings.

8:00/WNCN—Beethoven: Sonata for Piano No. 2 in A, Op. 2, No. 2; **Khachaturian:** *Dance Suite:* Nos. 1, 3, 5.

WNYC—"The Opera Box."

8:05/WQXR-AM/FM—Auric: Ov.; **Magnard:** Sym. No. 3.

9:00/WNCN—Schumann: *Humoreske* in B-Flat, Op. 20; **Beethoven:** Sonata for Violin and Piano No. 1 in D, Op. 12, No. 1.

9:06/WQXR-AM/FM—The San Francisco Orchestra. Christopher Hogwood, conductor. **Mozart:** Clarinet Cto. in A; Requiem in d.

Sat., Aug. 29

10:00 a.m./WNCN—Mozart: Qnt. in c; **Paganini:** Sonata for Grand Viola and Orch., Op. 35.

WNYC—Haydn: Sym. No. 59; **Beethoven:** Piano Sonata No. 19.

10:04 a.m./WQXR-AM/FM—"Piano Personalities." Murray Perahia. **Chopin:** *Preludes,* Nos. 1–12; **Beethoven:** Piano Sonata No. 7 in D; **Bartok:** *Improvisations on Hungarian Peasant Songs.*

11:00 a.m./WNCN—Janácek: *Lachian Dances.*

WNYC—Franck: Violin Sonata in A; **Gounod:** *Faust,* Act II.

11:04/WQXR-AM/FM—Schumann: Sym. No. 3 in E-Flat.

12:00/WNCN—Giuliani: Cto. for Guitar and Strings in A, Op. 30; **Debussy:** *Children's Corner Suite.*

WNYC—Brahms: Piano Pieces, Op. 116; **Harbison:** Variations for Violin, Clarinet, and Piano.

12:05/WQXR-AM/FM—Dvorak: Cello Cto. in b; **Haydn:** Sym. No. 97.

1:00/WNCN—Vivaldi: *Four Seasons:* "Autumn," Op. 8, No. 3; **Debussy:** Sonata for Cello and Piano in d.

2:05/WQXR-AM/FM—"Saturday Afternoon at the Opera." **Offenbach:** *La Perichole* (Berganza, Carreras, Bacquier, Orch. and Chorus of Toulouse/Plasson).

5:00/WNCN—Reinecke: Cto. for Harp in e, Op. 182; **Handel:** Cto. for Organ No. 12 in B-Flat, Op. 7, No. 6.

5:04/WQXR-AM/FM—"Music Mountain Chamber Music Series." Tanayev String Quartet.

6:00/WNCN—Glazunov: Sonata for Piano No. 2 in e, Op. 75.

8:00/WNCN—Kabalevsky: Sym. No. 2, Op. 19; **Bach:** Cto. for Harpsichord No. 6 in F.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Gunther Herbig, conductor; violinist Nadja Salerno-Sonnenberg. **Wagner:** *Siegfried Idyll;* **Bruch:** Violin Cto. No. 1 in g; **Beethoven:** Sym. No. 6 in F, "Pastorale."

9:00/WNCN—"Saturday Night Opera." **Puccini:** *Tosca* (Scotto, Domingo, Bruson, Cheek, Ambrosian Opera Chorus, Phil. Orch./Levine).

Sun., Aug. 30

10:00 a.m./WNCN—"Classic Guitar." **Bach:** Cto. for Violin in E; **Boccherini:** Guitar Qnt. in E.

WNYC—Klengel: Hymn for 12 Celli; **Schumann:** Piano Qnt.

11:00 a.m./WNCN—Haydn: Sonata for Piano No. 62 in E-Flat; **Mozart:** *Idomeneo:* Ballet Music.

WNYC—Bach: *Art of the Fugue.*

12:00/WNCN—Weber: Clarinet Qnt. in B-Flat, Op. 34.

12:04/WQXR-AM/FM—Mendelssohn: Sym. No. 2 in B-Flat, "Hymn of Praise."

1:00/WNCN—Milwaukee Symphony Orchestra. Zdenek Macal, conductor; clarinetist Russell Dago. **Webern:** *Passacaglia,* Op. 1; **Mozart:** Cto. for Clarinet in A; **Beethoven:** Sym. No. 2 in D, Op. 26.

WNYC—Martin: Piano Cto. No. 2.

3:00/WNCN—Mozart: Piano Trio in B-Flat.

WNYC—"Summer Parks Concerts in Central Park." Ladysmith Black Mambazo.

3:04/WQXR-AM/FM—The New York Philharmonic. Andrew Davis, conductor. **Haydn:** Sym. No. 104 in D; **Holst:** *The Planets.*

4:00/WNCN—Pachelbel: Suite in B-Flat.

6:00/WNCN—Blavet: Sonata for Flute, Cello, and Harpsichord in e; **C.P.E. Bach:** Sym. No. 1 in D.

7:00/WNCN—Saint-Saëns: *Etudes,* Op. 52; **Rimsky-Korsakov:** "Russian Easter" Ov., Op. 36.

8:00/WNCN—Menotti: *Sebastian:* Ballet Suite; **Scriabin:** Sonata for Piano No. 8 in A, Op. 66.

WNYC—"After Eight." Nancy Shear, host.

8:05/WQXR-AM/FM—"Sunday Night at the Opera." **Berlioz:** *Beatrice et Benedict* (Baker, Eda-Pierre, Tear, Allen, London Sym. Orch./Davis); **Berlioz:** *Les Nuits d'été* (Norman, London Sym. Orch./Davis).

9:00/WNCN—"Waterloo Festival." Waterloo Festival Orchestra. Yoav Talmi, conductor; violinist Ilya Grubert. **Glinka:** *Russlan and Ludmilla:* Ov.; **Shostakovich:** Cto. for Violin in a; **Dvorák:** Sym. No. 8 in G, Op. 88.

Mon., Aug. 31

3:00/WNCN—Prokofiev: *Peter and the Wolf,* Op. 67; **Boccherini:** Qnt. No. 77 in D, Op. 40, No. 2.

WNYC—Shostakovich: Sym. No. 8.

4:00/WQXR-AM/FM—Avison: Cto. Grosso No. 1 in A; **Falla:** *Suite populaire espagnole.*

5:00/WNCN—Vivaldi: Cto. for 2 Violins, Lute, and Continuo in D.

6:00/WNCN—Handel: *Water Music:* Suite No. 3 in G; **Geminiani:** Sonata for Cello No. 2 in d, Op. 5.

7:03/WQXR-AM/FM—Dvorak: Qt. No. 6 in F, Op. 96, "American."

8:00/WNYC—The Los Angeles Philharmonic. Andre Previn, conductor. **Schoenberg:** Five Pieces for Orch., Op. 16; **Mozart:** Horn Cto. No. 2; **Elgar:** Sym. No. 1.

8:05/WQXR-AM/FM—Fauré: *Masques et Bergamasques;* **Francaix:** *L'Horloge de flore.*

9:00/WNCN—Dohnányi: *Variations on a Nursery Song,* Op. 25; **Haydn:** Piano Trio in d.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Michael Tilson Thomas, conductor; soprano Roberta Alexander, violinist Malcolm Lowe. **Mozart:** Sym. No. 31 in D, "Paris"; *Zaide:* "Ruhe sanft, mein holdes Leben"; **Berg:** Five Orchestral Songs.

Tue., Sept. 1

3:00/WNCN—Bach: Cto. for Harpsichord No. 1 in d; **Tchaikovsky:** *Capriccio Italien,* Op. 45.

4:00/WQXR-AM/FM—Moscheles: Cto. for Flute, Oboe, and Orch.; **Chopin** Fantaisie in f, Op. 49.

5:00/WNCN—Liszt: Hungarian Rhapsody No. 2 in c-sharp; **Handel:** Cto. for Organ No. 6 in B-Flat, Op. 4, No. 6.

6:00/WNCN—Giuliani: Variations on "I bin a Kohlbauern Bub," Op. 49.

7:03/WQXR-AM/FM—Delius: Violin Sonata No. 1.

8:00/WNCN—Wagner: *Götterdämmerung:* "Siegfried's Rhine Journey"; **Honegger:** Concertino for Piano and Orch.

WNYC—"The Utrecht Early Music Festival." Sigiswald Kuijken conducting La Petite Bande in music of Schmeltzer, Corelli, Durante, and Vivaldi.

8:05/WQXR-AM/FM—Bach: Clavier Cto. No. 1 in d; **R. Strauss:** *Death and Transfiguration.*

9:00/WNCN—Rossini: *Journey to Rheims:* Ov.; **Hummel:** Septet in d, Op. 74.

9:06/WQXR-AM/FM—The Montreal Symphony Orchestra. Franz-Paul Decker, conductor. **Bruckner:** Sym. No. 8 in c.

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:00 a.m.
2 4 News
5 *Silverhawks*
7 *World News*
9 *Jimmy Swaggart*
1 Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *New Jersey Now*
Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*
S Wed.: *The Amazing osmic Awareness of Duffy oon*

:05 a.m.
H Mon.: **Movie:** *The rass Ring*

:30 a.m.
2 News
4 *Before Hours*
5 *Centurions*
9 *700 Club*
11 *Mask*
H Wed.: *First Offender*
Thu.: *Mystery at Fire sland*
M Thu.: **Movie:** *Can't top the Music*
Mon.: **Movie:** *irplane!*
S Thu.: *The House at 12 Rose Street*

:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
4 *Today*
5 *Rambo*
7 *Good Morning America*
11 *Heathcliff*
13 *Sesame Street*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Fri., Tue.: *Seabert*
M Wed.: **Movie:** *Misunderstood*
Fri.: **Movie:** *Cover Girl*
Tue.: **Movie:** *Show Boat*
S Wed.: *New York City Too Far From Tampa Blues*
Fri.: *The Pointer Sisters in Paris*

7:30 a.m.
2 *Morning Program*
5 *Defenders of the Earth*
9 *Straight Talk*
11 *Transformers*
21 *Mister Rogers*
H *Fraggle Rock*
S Thu.: *Joey and Redhawk*
Tue.: *The Almost Royal Family*

8:00 a.m.
5 *The Flintstones*
11 *GoBots*
13 *Mister Rogers*
21 *Sesame Street*
H Wed.: **Movie:** *Red Dawn*
Thu.: **Movie:** *Sweet Dreams*
Fri.: **Movie:** *Life of the Party: The Story of Beatrice*
Mon.: **Movie:** *American Flyers*
Tue.: **Movie:** *Saving Grace*
M Mon.: **Movie:** *Moon Over Miami*
S Wed.: **Movie:** *Julia*
Thu.: *Who Spooked Rodney?*
Fri.: **Movie:** *Breaking Away*

8:30 a.m.
5 *My Little Pony*
9 *Romper Room*
11 *Superfriends* (except Mon., Tue.)
Mon., Tue.: *Pink Panther*
13 *Reading Rainbow*
M Thu.: **Movie:** *Police Academy 3: Back in Training*
S Thu.: **Movie:** *Sesame Street Presents: Follow That Bird*
Mon.: **Movie:** *The Quinns*
Tue.: **Movie:** *My American Cousin*

9:00 a.m.
2 *Home Shopping Game*
4 *People's Court*
5 *Leave It to Beaver*
7 *Morning Show*
11 *The Munsters*
13 21 *Sesame Street*
31 *Captain Kangaroo*
M Wed.: **Movie:** *Happy Land*
Fri.: **Movie:** *Gilda*
Tue.: *Crazy About the Movies:* "Steve McQueen"

9:30 a.m.
2 *The Judge*
4 *Love Connection*
5 *I Love Lucy*
9 *Zoobilee Zoo*
11 *F-Troop*
31 *Body Electric*
M Mon.: **Movie:** *Making Contact*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *Bionic Woman*
7 *Jeopardy II*
9 *My Favorite Martian*
11 *Mork and Mindy* (except Thu.)
Thu.: *At the Movies*
13 *Mister Rogers*
21 *Reading Rainbow*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *In Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
H Wed.: **Movie:** *Zelig*
Thu.: **Movie:** *Absolute Beginners*
Fri.: **Movie:** *Club Paradise*
Mon.: **Movie:** *Zulu Dawn*
Tue.: **Movie:** *Agnes of God*
M Thu.: **Movie:** *Once Bitten*
Tue.: **Movie:** *Grand Prix*
S Wed.: **Movie:** *I, Confess*
Thu.: **Movie:** *Track of the Cat*
Fri.: **Movie:** *Hot Millions*
Mon.: **Movie:** *Operation Pacific*
Tue.: **Movie:** *The Hasty Heart*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
7 *Split Second*
9 *The Monkees*
11 *Sanford and Son*
13 *Knowzone*
21 *Secret City*
31 Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown's Journal*
Mon.: *Japan: The Living Tradition*
Tue.: *State of the Arts*
M Wed.: **Movie:** *Over the Edge*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *Bewitched*
7 *Who's the Boss?*
9 *Bosom Buddies*
11 *Sanford and Son*
13 *Newton's Apple*
21 *Body Electric*
31 *Video Music Box* (except Tue.)
Tue.: *Body Pulse*
M Fri.: **Movie:** *Lilac Dream*
Mon.: **Movie:** *Over the Edge*

11:30 a.m.
4 *Scrabble*
5 *One Day at a Time*
7 *Bargain Hunters*
9 *House Calls*
11 *Best Talk in Town*
13 *Wild America*
21 *Frugal Gourmet*
31 Tue.: *Body Watch*
H Wed.: *Behind the Scenes*
Fri.: *TV Around the World*
M Thu.: **Movie:** *Seven Minutes in Heaven*

12 NOON
2 9 News
4 *Super Password*
5 *All in the Family*
7 *Ryan's Hope*
11 *Odd Couple* (except Thu.)
Thu.: *Victor Awards*
31 Wed.: *The Session*
Thu.: *Mobile Jazz*
Fri.: *Alive From Off Center*
Tue.: *The Crushing Season*
H Wed.: **Movie:** *Violets Are Blue*
Thu.: **Movie:** *Zulu Dawn*
Fri.: **Movie:** *Cross Creek*
Mon.: **Movie:** *The Bride*
Tue.: **Movie:** *Legal Eagles*
M Wed.: *Original Max Headroom*
S Wed.: **Movie:** *Treasure Island*
Thu.: **Movie:** *Nobody's Fool*
Fri.: **Movie:** *Yellowbeard*
Mon.: *The Paper Chase*
Tue.: *Animals Are Beautiful People*

12:30
2 *Young and the Restless*
4 *Word Play*
5 *Current Affair*
7 *Loving*
11 Wed.: **Movie:** *The Westerner* (1940). Gary Cooper.
Fri.: **Movie:** *Foul Play* (1978). Goldie Hawn.
Mon.: **Movie:** *The Choice* (1981). Susan Clark.
Tue.: **Movie:** *The Doberman Gang* (1973). Hal Reed.
31 Fri.: *Koinonia*
M Wed.: **Movie:** *The Corpse Came C.O.D.*
Fri.: **Movie:** *Threesome*
Mon.: **Movie:** *Cleopatra Jones*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 Wed.: **Movie:** *Away All Boats* (1956). Jeff Chandler.
Thu.: **Movie:** *Take One False Step* (1949). William Powell.
Fri.: **Movie:** *Never, Never Land* (1977). Petula Clark.
Mon.: **Movie:** *Marco Polo* (1981). Part I. Ken Marshall.
Tue.: **Movie:** *Marco Polo* (1981). Part II. Denholm Elliot.
11 Thu.: **Baseball:** Yankees vs. Seattle
31 Wed.: *Mystery!: The Adventures of Sherlock Holmes*
Thu.: *Upstairs, Downstairs*
Fri.: *Newport Jazz '86*
Mon.: *Headache: The Ancient Enemy*
Tue.: *Masterpiece Theatre: The Jewel in the Crown*
M Thu.: **Movie:** *The Double Man*
Tue.: **Movie:** *The Great Bank Hoax*

1:30
2 *Bold and the Beautiful*
H Wed.: **Movie:** *The Other Woman*
S Tue.: **Movie:** *Except for Thee and Me*

2:00
2 *As the World Turns*
4 *Another World*
5 *Dennis the Menace*
7 *One Life to Live*
13 Wed.–Fri.: *This Old House*
Mon., Tue.: *Justin Wilson's Louisiana Cookin'*
31 Wed.: *A League of Their Own*
Thu.: *One Village in China*
Fri.: *Man and Animal*
Mon.: *Do Not Enter: Visa Wars*
H Thu.: **Movie:** *Nothing in Common*
Fri.: **Movie:** *The Karate Kid Part II*
Mon.: **Movie:** *Life of the Party: The Story of Beatrice*
Tue.: **Movie:** *Right of Way*
M Wed.: **Movie:** *Coney Island*
Mon.: **Movie:** *Say Yes*
S Wed.: **Movie:** *Julia*
Thu.: **Movie:** *Starchaser: The Legend of Orin*
Fri.: **Movie:** *Breaking Away*
Mon.: **Movie:** *Yellowbeard*

2:30
5 *The Jetsons*
11 *Scooby Doo* (except Thu., Fri.)
13 Wed.–Fri.: *Justin Wilson's Louisiana Cookin'*
Mon., Tue.: *The French Chef*
31 Wed.: *Women: Myth and Reality*
M Fri.: **Movie:** *Casino Royale*
Tue.: **Movie:** *Period of Adjustment*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *She-Ra*
7 *General Hospital*
9 *Cannon*
11 *Smurfs* (except Thu.)
13 Wed.–Fri.: *French Chef*
Mon., Tue.: *The Frugal Gourmet*
21 *Lilias, Yoga, and You*
31 *Square One TV*
M Thu.: **Movie:** *Movers and Shakers*

3:30
5 *He-Man*
11 *Ghostbusters*
13 Wed.–Fri.: *Frugal Gourmet*
Mon., Tue.: *This Old House*
21 *Hooked on Aerobics*
31 Wed.: *The Real Adventures of Sherlock Jones*
Thu.: *The Perkins Family*
Fri., Mon.: *Mechanical Universe*
Tue.: *Video Music Box*
H Wed.: **Movie:** *The Aurora Encounter*
M Mon.: **Movie:** *Airplane!*
S Tue.: *Lilith Summer*

4:00
2 *Divorce Court*
4 *Donahue*
5 *Thundercats*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*
11 *G.I. Joe*
13 21 *Sesame Street*

31 Wed.: *Wildside*
Thu.: *America*
Fri.: *Nature Scene*
H Thu.: *Mystery at Fire Island*
Fri.: *The Gnomes' Great Adventure*
Mon., Tue.: *Survival Series*
M Wed.: *Crazy About the Movies:* "Elvis '56"
S Wed.: *New York City Too Far From Tampa Blues*
Thu.: *The House at 12 Rose Street*
Fri.: *Shelley Duvall's Tall Tales & Legends:* "Pecos Bill"

Mon.: **Movie:** *Starchaser: The Legend of Orin*

4:30
2 *Superior Court*
5 *Gilligan's Island*
11 *Good Times*
31 Thu.: *Adam Smith*
Fri.: *Man and Animal*
Mon.: *American Art Forum*
Tue.: *Wooster Square*
M Thu.: **Movie:** *One Crazy Summer*

Tue.: **Movie:** *Show Boat*
S Tue.: **Movie:** *My American Cousin*

5:00
2 4 7 News
5 *Brady Bunch*
9 *Hawaii Five-O*
11 *CHiPs*
13 *Mister Rogers*
21 *Sesame Street*
31 Wed.: *Soapbox With Tom Cottle.* Cottle talks to teenagers about what is important to them.
Thu.: *Great Decisions '87*
Mon.: *Innovation.* Science program.
Tue.: *Body Electric*
H Wed.: *First Offender*
Thu.: **Movie:** *A Flash of Green*
Mon.: *First Offender*
Tue.: **Movie:** *The Truth About Alex*
M Wed.: **Movie:** *Moon Over Miami*
Fri.: **Movie:** *The Chosen*
Mon.: *Original Max Headroom*

S Wed.: *The Amazing Cosmic Awareness of Duffy Moon*
Thu.: *Who Spooked Rodney?*
Fri.: **Movie:** *Ape and Super-Ape* (cc)

5:30
2 News
5 *What's Happening?*
13 *Reading Rainbow*
31 *City Comment*
H Fri.: **Movie:** *Real Genius*
M Mon.: **Movie:** *One Crazy Summer*
S Thu.: *Joey & Redhawk*
Tue.: *The Almost Royal Family*

5:45
31 *News From City Hall*

Weeknights, August 26–28 and August 31–September 1

WED., AUG. 26

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
H **Movie:** *Saving Grace*
S **Movie:** *The Sandpiper*

6:30
5 *M*A*S*H*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
M **Movie:** *Say Yes*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Madhur Jaffrey's Indian Cookery*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Wild America:* "The Wolf and the Whitetail"

8:00
2 *Mike Hammer*
4 *Highway to Heaven*
5 **Movie:** *The Philadelphia Story* (1940). Katharine Hepburn, James Stewart. Stewart won the Oscar, but Hepburn is equally impressive as a society girl who yearns for a down-to-earth-romance.
7 *Perfect Strangers*
9 News
11 **Movie:** *Ten Speed and Brown Shoe* (1980). Ben Vereen.
21 *National Geographic Special*
31 *One Village in China*
H **Movie:** *Red Dawn*
M **Movie:** *Touch and Go*
N **Movie:** *Wanda*
S *Brothers*

8:30
7 *Head of the Class*
9 *Million Dollar Chance of a Lifetime*
13 *Works and Process at the Guggenheim:* "X." Three excerpts from the new opera entitled *X*, which focuses on civil rights leader Malcolm X; includes a discussion with composer Anthony Davis, the librettist Thulani Davis, and the author, Christopher Davis.
S *It's Garry Shandling's Show*

9:00
2 *Magnum, P.I.*
4 *Bronx Zoo*
7 *MacGyver*
9 **Movie:** *Nicholas and Alexandra* (1971). Part I of II. Laurence Olivier, Tom Baker.
13 **Movie:** *Genocide* (1981). Academy Award–winning documentary narrated by the late Orson Welles and Elizabeth Taylor, which chronicles the history of anti-Semitism from Biblical times through Nazism; includes graphic footage of concentration camps.
21 *Mark Russell Comedy Special*
31 *Australian Movie of the Week*
S **Movie:** *Home Fires*

9:30
21 *Championship Ballroom Dancing 1987.* Juliet Prowse hosts this special which brings together the top dancers from the U.S. and Canada as they compete in Latin and modern categories; includes special performances by former champions as well as a 7–13-year-old category.

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 11 News
7 *Hotel*
H *1st and Ten*
M **Movie:** *Poltergeist II: The Other Side*
N **Movie:** *Comic Magazine*

10:30
11 News
13 *Lizzie: An Amazon Adventure*
31 *Changing Habits*
H *On Location*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
13 *The Human Face of the Pacific:* "A Place of Power in French Polynesia"
21 *Monty Python's Flying Circus*
31 *Video Music Box*
S **Movie:** *Submission*

11:30
2 *Hot Shots*
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*
21 *TV Classics: Racket Squad*
H **Movie:** *Violets Are Blue*
M *Crazy About the Movies:* "Elvis '56"

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 **Movie:** *The Greatest Gift* (1974). Glenn Ford.
9 *Cannon*
11 *Star Trek*
13 *Masterpiece Theatre: The Jewel in the Crown*
21 *Long Island Report*
N **Movie:** *Stranger Than Paradise*

12:30 a.m.
4 *David Letterman*
5 *Archie Bunker's Place*
21 *Nova:* "Children of Eve"
M **Movie:** *The Gauntlet*

12:40 a.m.
2 **Movie:** *Robbers of the Sacred Mountain* (1982). John Marley.

12:50 a.m.
S **Movie:** *Friday the 13th, Part VI: Jason Lives*

1:00 a.m.
5 *The Ropers*
9 *Joe Franklin Show*
11 *Twilight Zone*
H **Movie:** *Psycho III*

1:30 a.m.
4 11 News
5 *Get Smart*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Movie:** *Lifeboat* (1944). Tallulah Bankhead. Bankhead at her best as one of a group of shipwrecked survivors adrift at sea.
9 **Movie:** *The Diary of Richie Brockelman* (1978)
11 *A Celebration of Caring*

2:25 a.m.
M **Movie:** *Easy Money*

2:30 a.m.
4 *Crosswits*
7 *Nightlife*
11 *Twilight Zone*
S **Movie:** *Can You Keep It Up for a Week?*

2:35 a.m.
H **Movie:** *The Check Is in the Mail*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 *Keys to Success*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Mr. Moto in Danger Island* (1939)

3:50 a.m.
S *It's Garry Shandling's Show*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 *Save the Children*
H *1st and Ten*

4:05 a.m.
5 *Make Room for Daddy*

4:10 a.m.
M *Dangerous Film Club*

4:20 a.m.
S *Brothers*

4:30 a.m.
7 *Card Sharks*
9 *B.J. and the Bear*
H **Movie:** *Tuff Turf*

4:40 a.m.
M **Movie:** *Touch and Go*

4:50 a.m.
S **Movie:** *Treasure Island*

5:00 a.m.
4 *Here's Lucy*
7 *Dating Game*
9 *Discover*

5:30 a.m.
4 *Here's Lucy*
5 *Jayce*
7 *Morning Stretch*
9 11 News

THU., AUG. 27

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *New York's Master Chefs*
31 Italian programming (concludes at 8)
M **Movie:** *Legend*
S **Movie:** *The Master of Ballantrae*

6:30
5 *M*A*S*H*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Profiles of Nature*
21 *Nightly Business Report*
H **Movie:** *Sweet Dreams*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Wild America:* "Living With Wildlife"
M **Movie:** *Police Academy 3: Back in Training*
S **Movie:** *Sesame Street Presents: Follow That Bird*

8:00
2 *Scarecrow & Mrs. King*
4 *Cosby Show*
5 **Movie:** *Elizabeth the Queen* (1939). Bette Davis, Errol Flynn.
7 *Sledge Hammer!*
9 News
11 **Movie:** *The Seduction* (1982). Morgan Fairchild.
21 *Automania:* "Stuck in Gear"
31 *The Ascent of Man*
N **Movie:** *Crossover Dreams*

8:30
4 **Special:** *The Art of Being Nick*
7 *The Charmings*
9 *Million Dollar Chance of a Lifetime*
13 *Currents:* "The Cost of Free Speech." An examination of the libel suits in this country and how they have affected the press.
21 *This Old House*

9:00
2 **Movie:** *Man, Woman, and Child* (1983). Martin Sheen.
4 *Cheers*
7 *Our World*
9 **Movie:** *Nicholas and Alexandra* (1971). Part II of II. Janet Suzman. (Part I, Wed., 8/26 at 9.)
13 *Heritage: Civilization and the Jews*
21 *Mystery!: The Adventures of Sherlock Holmes*
31 *Masterpiece Theatre: The Jewel in the Crown*
H **Movie:** *Getting Even*
M **Movie:** *One More Saturday Night*
S **Movie:** *Home Fires*

9:30
4 *Night Court*

10:00
4 *Hill Street Blues*
5 11 News
7 *20/20*
13 *First Among Equals*
21 *Masterpiece Theatre: The Jewel in the Crown*
31 *Mystery!: The Adventures of Sherlock Holmes*
N **Movie:** *The Return of the Star*

10:30
11 News
H *America Undercover:* "Vigilante"
M *Comedy Experiment*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
13 *Jazz Tonight:* "Thelonious Sphere Monk." A tribute to jazz great Thelonious Monk with musical performances by Dizzy Gillespie, Herbie Hancock, Gerry Mulligan, and many others.
21 *Monty Python's Flying Circus*
31 *Video Music Box*
M **Movie:** *One Crazy Summer*
S **Movie:** *Nobody's Fool*

11:30
2 **Movie:** *Kim* (1984). Peter O'Toole.
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*
21 *TV Classics*
H **Movie:** *Nothing in Common*

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 **Movie:** *Scott Joplin* (1977). Billy Dee Williams.
9 *Cannon*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Hail Mary*

12:30 a.m.
4 *David Letterman*
5 *Archie Bunker's Place*
21 *National Geographic Special:* "Jerusalem: Within These Walls"
M **Movie:** *Rambo: First Blood Part II*

12:50 a.m.
S *Don Rickles*

1:00 a.m.
5 *The Ropers*
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30 a.m.
4 11 News
5 *Get Smart*

1:35 a.m.
H **Movie:** *At Close Range*

1:45 a.m.
S **Movie:** *Scarecrow*

2:00 a.m.
2 7 News

4 *Ask Dr. Ruth*
5 **Movie:** *The McKenzie Break* (1970). Brian Keith.
9 **Movie:** *Koroshi* (1967). Ron Howard.
11 *A Celebration of Caring*

2:10 a.m.
M **Movie:** *Felicity*

2:30 a.m.
4 *Crosswits*
7 *Nightlife*
11 *Twilight Zone*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 *Keys to Success*

3:30 a.m.
4 *New Record Guide*
11 *Lifestyles of the Rich and Famous*

3:35 a.m.
H **Movie:** *Hardbodies 2*

3:40 a.m.
S **Movie:** *Psycho III*

3:45 a.m.
M **Movie:** *Breaking All the Rules*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Electronic Monster* (1958). Rod Cameron.

4:15 a.m.
5 *Make Room for Daddy*

4:30 a.m.
7 *Card Sharks*
11 *One Step Beyond*

5:00 a.m.
4 *Here's Lucy*
7 *Dating Game*
11 *One Step Beyond*

5:05 a.m.
H **Movie:** *Absolute Beginners*

5:20 a.m.
M **Movie:** *The Imagemaker*
S **Movie:** *Starchaser: The Legend of Orin*

5:30 a.m.
4 *Here's Lucy*
5 *Jayce*
7 *Morning Stretch*
9 11 News

FRI., AUG. 28

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Madeleine Cooks*
31 Italian programming (concludes at 8)

6:30
5 *M*A*S*H*
7 News
11 *The Jeffersons*
13 *Nightly Business Report*
21 *Long Island Report*
S **Movie:** *The Quinns*

7:00
2 4 5 11 News
7 *Jeopardy*
9 *$100,000 Pyramid*
13 *Sneak Previews*
21 *Nightly Business Report*
M **Movie:** *Cover Girl*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 **Baseball:** Yankees vs. Seattle
13 *MacNeil/Lehrer*
21 *Wild America:* "Wild Babies"
H **Movie:** *Club Paradise*

8:00
2 *Summer Playhouse*
4 *Rags to Riches*
5 **Movie:** *To Catch a Thief* (1955). Grace Kelly.
7 *Webster*
9 News
21 *Nature:* "Winter Days." Explores the ways in which nature's wild creatures cope with the cold.
31 *Washington Week*
N **Movie:** *Conquest of the Air*
S **Movie:** *Yellowbeard*

8:30
7 *Mr. Belvedere*
9 *Million Dollar Chance of a Lifetime*
13 *Wall $treet Week*
31 **Movie:** *Doctor Who*

9:00
2 *Dallas*
4 *Miami Vice*
7 *Max Headroom*
9 **Special:** *Red Skelton's Royal Performance*
13 *Great Performances: Dance Black in America.* A dance extravaganza featuring twenty dance companies celebrating 300 years of black dance history; features the Alvin Ailey American Dance Theater with Donna Wood, Gary DeLoatch, and Keith McDaniels.
21 *A Prairie Home Companion*
H **Movie:** *Crossroads*
M **Movie:** *Where Are the Children?*

10:00
2 *Adderly*
4 *Crime Story*
5 11 News
7 *Starman*
9 *Benny Hill*
N **Movie:** *Tchao Pantin'*
S *Brothers*

10:30
9 **Baseball:** Mets vs. San Francisco
11 News
13 *Mark Russell Comedy Special*
S *It's Garry Shandling's Show*

11:00
2 4 7 News
5 *Late Show*
11 *At the Movies*
13 **Movie:** *Going Hollywood* (1933). Marion Davies, Patsy Kelly, Bing Crosby. Musical comedy about a girl who impersonates a French maid in order to pursue a famous singer; Kelly steals the show!
21 *Wall $treet Week*
31 *Video Music Box*
H **Movie:** *The Karate Kid Part II*
M **Movie:** *Touch and Go*
S **Movie:** *Commando*

11:30
2 *In Person From the Palace*
4 *Tonight Show*
7 *Nightline*
11 *The Honeymooners*
21 *Washington Week in Review*

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 **Movie:** *Island of Terror* (1967). Peter Cushing.
11 *Secrets of Success*
21 *Long Island Report*
N **Movie:** *Rate It X*

12:30 a.m.
2 **Movie:** *Split Image* (1982). Michael O'Keefe.
4 *David Letterman*
5 *Star Search*
21 **Movie:** *Two for Tonight* (1935). Bing Crosby.

12:40 a.m.
S **Movie:** *H.O.T.S.*

12:45 a.m.
M **Movie:** *Confessions of a Window Cleaner*

1:00 a.m.
11 *Run Away With the Rich and Famous*
H *1st and Ten*

1:30 a.m.
4 *Friday Night Videos*
5 *Dream Girl Finals*
9 *Entertainment Tonight*
11 News
H *Martin Mull Live!*

2:00 a.m.
7 News
9 *Saturday Night Live*
11 *Hit City*

2:20 a.m.
M *Comedy Experiment*

2:25 a.m.
S *The Pointer Sisters in Paris*

2:30 a.m.
4 News
5 *Solid Gold*
7 *Nightlife*
11 *Twilight Zone*
H **Movie:** *Assault on Precinct 13*

2:35 a.m.
2 **Movie:** *The Alien Factor* (1978). Tom Griffith.

2:50 a.m.
M **Movie:** *Band of the Hand*

3:00 a.m.
4 *Crosswits*
7 *The Avengers*
9 *Saturday Night Live*
11 **Movie:** *Mr. Moto Takes a Vacation* (1939)

3:30 a.m.
4 *Sally Jessy Raphaël*
5 **Movie:** *Banacek: Rocket to Oblivion* (1974). George Peppard.
S **Movie:** *Peep Show*

4:00 a.m.
4 *Music City U.S.A.*
7 **Movie:** *The Red Pony* (1973). Henry Fonda.
9 *Larry Jones*

4:05 a.m.
H **Movie:** *Best Revenge*

4:25 a.m.
2 *Newsmakers*

4:30 a.m.
4 *New Record Guide*
9 *The Saint*
11 *One Step Beyond*

4:45 a.m.
M **Movie:** *Ashanti*

4:55 a.m.
2 **Movie:** *This Is the West That Was* (1974). Ben Murphy.

5:00 a.m.
4 *Ben Casey*
5 9 News
11 *U.S. Farm Report*

5:10 a.m.
S *Shelley Duvall's Tall Tales & Legends:* "Pecos Bill"

5:30 a.m.
9 11 News

5:35 a.m.
H **Movie:** *Sunset Strip*

MON., AUG. 31

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *Wild America:* "Living With Wildlife"
21 *Victory Garden*
31 Italian programming (concludes at 8)
H **Movie:** *The Aurora Encounter*
S **Movie:** *Track of the Cat*

6:30
5 *M*A*S*H*
7 News
11 *Benson*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 21 *Nightly Business Report*
M *Crazy About the Movies:* "Elvis '56"

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Wild America*
H *Fraggle Rock*

8:00
2 **Special:** *Michael Jackson*
4 *ALF*
5 **Special:** *We Love Lucy #3*
7 **Football:** St. Louis vs. Chicago (concludes at 11:30, approx.)
9 News
11 *St. Jude's: For the Love of a Child*
21 *Survival Special:* "Battle of the Bison Forest"
31 *Video Music Box*
H *Don Johnson*
M **Movie:** *Rambo: First Blood Part II*
N **Movie:** *Angry Harvest*
S *The Paper Chase*

8:30
2 *Kate & Allie*
4 *Valerie*
9 *Million Dollar Chance of a Lifetime*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
4 **Movie:** *A Year in the Life* (1983). Part II. Richard Kiley.
9 **Special:** *Sex Symbols II*
11 *Hope for the World's Children*
13 *American Masters:* "Maurice Sendak"
21 *Nature of Things*
31 *Koinonia*
H **Movie:** *Crossroads*

9:30
2 *Designing Women*
31 *The Session*

10:00
2 *Cagney & Lacey*
5 11 News
9 *Great Performers: Gladys Knight With Ray Charles*
13 *Upstairs, Downstairs*
21 *National Geographic Special*
31 *Alive From Off Center*
M **Movie:** *Nice Dreams*
N **Movie:** *Crossover Dreams*
S **Movie:** *That Was Then . . . Then Was Now*

10:30
11 News
31 *Voice/Dance*

11:00
2 4 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
13 *The Beaux Art Trio: An Enduring Sound.* The internationally-acclaimed trio performs two masterworks of piano trio literature; also pianist Menahem Pressler, violinist Isidore Cohen, and cellist Bernard Greenhouse talk bout concerts and motivations.
21 *Monty Python's Flying Circus*
31 *Mobile Jazz Festival*
H *Martin Mull Live!*

11:30
2 *Simon & Simon*
4 *Best of Carson*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*
21 *TV Classics*
M *Dangerous Film Club*

11:45
S **Movie:** *Trading Places*

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 *Monday Sportsnite*
9 *Cannon*
11 *Star Trek*
13 *MacNeil/Lehrer*
21 *Long Island Report*
H **Movie:** *Scream for Help*
M **Movie:** *Felicity*
N **Movie:** *Diary for My Children*

12:30 a.m.
4 **Track:** 1987 World Championships
5 *Archie Bunker's Place*
21 *Nature:* "Winter Days"

12:40 a.m.
2 **Movie:** *King of the Mountain* (1981). Harry Hamlin.

1:00 a.m.
5 *World Vision*
7 **Movie:** *Wild in the Streets* (1968). Shelley Winters.
9 *Joe Franklin Show*
11 *Secrets of Success*

1:30 a.m.
4 News

1:35 a.m.
H **Movie:** *Getting Even*
M **Movie:** *Hollywood Vice Squad*

1:40 a.m.
S **Movie:** *Submission*

2:00 a.m.
2 11 News
4 *Ask Dr. Ruth*
5 **Movie:** *Bataan* (1943). Robert Taylor.
9 **Movie:** *Human Feelings* (1978). Nancy Walker.

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 News
11 **Movie:** *Color Me Dead* (1969)

3:10 a.m.
H **Movie:** *At Close Range*

3:20 a.m.
M **Movie:** *The Zero Boys*

3:30 a.m.
4 *New Record Guide*
7 *Nightlife*
S **Movie:** *Operation Pacific*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Something Evil* (1972). Sandy Dennis.

4:25 a.m.
5 *I Love Lucy*

4:30 a.m.
7 *Card Sharks*

5:00 a.m.
4 *Ben Casey*
7 *Dating Game*
11 *One Step Beyond*
M **Movie:** *Blind Date*

5:10 a.m.
H **Movie:** *The Stuff*

5:30 a.m.
5 *Jayce*
7 *Morning Stretch*
11 News
S **Movie:** *Yellowbeard*

TUE., SEPT. 1

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *Nature Watch*
21 *Innovation*
31 Italian programming (concludes at 8)
H **Movie:** *Maxie*

6:30
5 *M*A*S*H*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
M **Movie:** *On the Edge*
S **Movie:** *Teachers*

7:00
2 4 5 11 News
7 *Jeopardy*
9 *$100,000 Pyramid*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 **Baseball:** Yankees vs. Oakland

13 *MacNeil/Lehrer*
21 *Wild America*

8:00
2 *Simon & Simon*
4 *Matlock*
5 **Movie:** *The Awakening of Candra* (1983). Blanche Baker
7 *Who's the Boss?*
9 News
21 *Nova:* "Freud Under Analysis"
31 *Fairly Secret Army*
H **Movie:** *Legal Eagles*
M **Movie:** *Scanners*
N **Movie:** *Dream Child*
S **Movie:** *Whoppee Boys*

8:30
7 *Growing Pains*
9 **Special:** *Miami Vice-a-Thon*
13 *Innovation: Mapping Our World.* An examination of the evolution of mapmaking from an art to a science; includes the map collection from the Library of Congress, a Chinese map painted on a fan, and charts fashioned from shells.
31 *The Two Ronnies*

9:00
2 *Houston Knights*
4 **Movie:** *Daniel* (1983). Timothy Hutton.
7 *Moonlighting*
9 **Special:** *Miami Vice*
13 *Nova:* "Freud Under Analysis." An in-depth profile of the "father of modern psychology."
21 *One Village in China*
31 *Shoestring*

9:30
S *Best of Bizarre*

10:00
2 *Night Heat*
5 11 News
7 *Spenser: For Hire*
13 *Soldiers: A History of Men in Battle—Casualties.* The devastating psychological and physical effects of war are recounted by witnesses.
21 *Silicon Valley*
31 *The Dove*
H *The Vietnam War Story*
M **Movie:** *The Fly*
N **Movie:** *The Birth of a Nation*
S *Don Rickles*

10:30
11 News
31 *Open All Hours*
H **Movie:** *Agnes of God*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
13 *One Village in China:* "To Taste a Hundred Herbs." Profiles Dr. Shen Fasheng, who uses a mix of traditional Chinese medicine and Western medical practices to treat mental and physical illnesses.
21 *Monty Python*
31 *Video Music Box*
S **Movie:** *Warning Sign*

11:30
2 **Tennis:** U.S. Open Highlights
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*
21 *TV Classics*

11:40
M **Movie:** *Rabid*

12 MIDNIGHT
2 *T.J. Hooker*
5 *WKRP in Cincinnati*
7 **Movie:** *Forever Young, Forever Free* (1976)
9 *Cannon*
11 *Secrets of Success*
13 *Mystery!: The Adventures of Sherlock Holmes*
21 *Long Island Report*

12:15 a.m.
H **Movie:** *Bronco Billy*

12:30 a.m.
4 **Track:** 1987 World Championships
5 *Archie Bunker's Place*
21 *Survival Special*

12:45 a.m.
N **Movie:** *I Be Done Been Was Is*
S **Movie:** *Peepshow*

1:00 a.m.
2 *T.J. Hooker*
5 *We Love Lucy*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *MacNeil/Lehrer*

1:15 a.m.
M **Movie:** *Killer Party*

1:30 a.m.
4 11 News
7 *Branded*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
9 **Movie:** *Malaya* (1950). Spencer Tracy.
11 *Twilight Zone*

2:15 a.m.
H **Movie:** *Jagged Edge*

2:25 a.m.
S **Movie:** *The Hasty Heart*

2:30 a.m.
4 *Crosswits*
7 *Nightlife*
11 *Twilight Zone*

2:50 a.m.
M **Movie:** *The Tender Age*

3:00 a.m.
4 *Sally Jessy Raphaël*
5 **Movie:** *McMillan: No Hearts, No Flowers* (1977)
7 *The Avengers*
11 **Movie:** *Dayton's Devils* (1968). Rory Calhoun.

3:30 a.m.
4 *New Record Guide*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Unknown World* (1951). Bruce Kellogg.

4:10 a.m.
H **Movie:** *The Protector* (cc)

4:15 a.m.
S **Movie:** *Except for Thee and Me*

4:30 a.m.
7 *Card Sharks*

4:35 a.m.
M **Movie:** *The Fly*

5:00 a.m.
4 *Ben Casey*
7 *Dating Game*
11 *One Step Beyond*

5:30 a.m.
5 *Jayce*
7 *Morning Stretch*
11 News

5:50 a.m.
H *The Vietnam Story*

Weekend, August 29–30

SAT., AUG. 29

6:00 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Guns of Will Sonnett*
9 *David Toma*
11 *Christian Science*
S **Movie:** *Gung Ho*

6:30 a.m.
2 *Patchwork Family*
4 *Here's Lucy*
5 *World Tomorrow*
7 *Hee Haw!*
9 *Face-off*
11 *Josie and the Pussycats*

7:00 a.m.
4 *Cliffwood Kids*
5 *Popeye*
7 *Wild Kingdom*
9 *New Jersey People*
11 *Photon*
M **Movie:** *The Money Pit*

7:05 a.m.
H **Movie:** *Wargames*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Wonderama*
7 *Kids Are People Too*
9 *In Depth*
11 *Photon*

8:00 a.m.
2 *Berenstain Bears*
4 *Kissyfur*
5 *Danger Mouse*
7 *The Wuzzles*
9 *Straight Talk*
11 *Bionic Six*
13 *Adam Smith's Money World*
21 *Sesame Street*
S **Movie:** *Stage Fright*

8:30 a.m.
2 *Wildfire*
4 *Gummi Bears*
5 *Lady, Lovely Locks*
7 *Care Bears Family*
11 *Keys to Success*
13 *Wall $treet Week*
M **Movie:** *Iron Eagle*

9:00 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Popples*
7 *Flintstone Kids*
9 *Whiz Kids*
11 *Secrets of Success*
13 *Washington Week in Review*
21 *An Evening of Championship Skating*
H *Leadfoot*

9:30 a.m.
5 *Get Along Gang*
13 *One-on-One*
H **Movie:** *A View to a Kill*

10:00 a.m.
2 *Pee-wee's Playhouse*
5 *Wrestling Challenge*
7 *Real Ghostbusters*
9 *Insiders*
11 *Soul Train*
13 21 *One Village in China*
31 *Body Electric*
S **Movie:** *Bells Are Ringing*

10:30 a.m.
2 *Teen Wolf*
4 *Alvin*
7 *Pound Puppies*
31 *Wooster Square*
M **Movie:** *Lethal*

11:00 a.m.
2 *Dungeons & Dragons*
4 *Foofur*
5 *Star Search*
7 *Bugs Bunny*
9 *Wrestling Spotlight*
11 *Pro Wrestling This Week*
13 *Tony Brown's Journal:* "The Dream." Examines the establishment of Tuskegee Institute.
21 *Victory Garden*
31 *Square One TV*

11:30 a.m.
2 *Land of the Lost*
4 *Punky Brewster*
7 *Ewoks*
13 *Open Mind:* "Women and the Courts." Brooklyn district attorney, Elizabeth Holtzman, discusses discrimination against women in American courts.
21 *New York's Master Chefs*
31 *Soapbox*

12 NOON
2 *Galaxy High*
4 *Lazer Tag Academy*
5 *Wonderful World of Disney: Amy.* Part II.
7 *Weekend Specials*
9 *Black Sheep Squadron*
11 *Women's Wrestling*
13 *G.E.D. Preparation:* "Math IX"
21 *Gourmet Cooking*
31 *Eye on Asia*
H *Behind the Scenes*
M **Movie:** *What Comes Around*

12:05
S **Movie:** *Explorers*

12:30
2 *Story Break*
4 *Main Street*
7 *Health Show*
13 *G.E.D. Preparation:* "Math X"
21 *This Old House*
H **Movie:** *The Other Woman*

1:00
2 **Golf:** World Series
4 **Baseball:** Boston vs. Cleveland, or Atlanta vs. St. Louis
5 **Movie:** *The House That Dripped Blood* (1971). John Bennett.
7 *American Bandstand*
9 **Movie:** *Where Were You When the Lights Went Out?* (1966). Doris Day.
11 **Movie:** *Waterloo* (1970). Christopher Plummer.
13 *American Masters:* "George Gershwin Remembered"
21 *Frugal Gourmet*
31 *Good Morning Asia*

1:30
7 *Hot Tracks*
21 *French Chef*
M **Movie:** *This Is Elvis*

2:00
21 *Joy of Painting*
31 *World TV Presents* (Chinese programming)
S **Movie:** *A Piano for Mrs. Cimino*

2:30
7 *Ebony/Jet Showcase*
13 *Great Performances: Dance Black America*
21 *Magic of Oil Painting*
H **Movie:** *Saving Grace*

3:00
2 **Football:** New England vs. Minnesota
5 **Movie:** *Roots of Evil* (1976). Christian Anders.
9 **Movie:** *Midnight Lace* (1960). Doris Day.
7 *It's Back to School*
21 *Rod and Reel*

3:30
11 *Music Machine*
21 *Motorweek*
M **Movie:** *The Night the Lights Went Out in Georgia*

4:00
4 **Track:** 1987 World Championships
7 *Wide World of Sports*
11 *Puttin' On the Hits*
13 *Nova:* "Children of Eve"
21 *Woodwright's Shop*
31 *All About TV*
S **Movie:** *Treasure Island*

4:30
11 *One Big Family*
21 *This Old House*
31 *Cityscope*
H **Movie:** *Wargames*

5:00
5 *What's Happening Now?*
9 Wrestling
11 *What a Country*
13 *Innovation:* "Mind Over Matter"
21 **Movie:** *Doctor Who*
31 *Japan: The Living Tradition*

5:30
5 *Small Wonder*
11 *Fame*
13 *Roll on Manatee*
31 *Looking East*
M **Movie:** *The Money Pit*

6:00
2 *The People*
4 7 News
5 *9 to 5*
9 *Bosom Buddies*
13 *Nature:* "Man's Best Friend"
31 *Images/Imagenes*
S **Movie:** *Julia*

6:30
2 4 7 News
5 *Taxi*
9 *New Gidget*
11 *Tales From the Darkside*
31 *In Black and White*

6:45
H **Movie:** *A View to a Kill*

7:00
2 News
4 *Strictly Business*
5 *Mission: Impossible*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *Charles in Charge*
13 *Newton's Apple*
21 *Blake's Seven*
31 *Computer Show*
M **Movie:** *Hot Millions*

7:30
2 **Special:** *Alyssa's World*
4 *Throb*
7 *New York Views*
9 *Mama's Family*
11 **Baseball:** Yankees vs. Seattle
13 *Wild America:* "Living With Wildlife"

8:00
2 **Movie:** *Many Happy Returns* (1986). George Segal.
4 *Golden Girls*
5 *Werewolf*
7 **Movie:** *On Her Majesty's Secret Service* (1969). George Lazenby.
9 News
13 *National Geographic Special*
21 **Premiere:** *Man About the House.* The hit British comedy on which the American series, *Three's Company* is based.
31 *Upstairs, Downstairs*
N **Movie:** *Ran*
S **Movie:** *Gung Ho*

8:30
4 *227*
5 *Beans Baxter*
9 *House Calls*
21 **Premiere:** *Keep It in the Family.* The British version of the U.S. series, *Too Close for Comfort.*

9:00
4 **Football:** Giants vs. Jets (concludes at midnight, approx.)
9 **Movie:** *The Tiger Makes Out* (1967). Eli Wallach.
13 *Mystery!: The Adventures of Sherlock Holmes*
21 *The Good Neighbors*
31 *Secret Agent*
H **Movie:** *Vietnam War Story*
M **Movie:** *Easy Money*

9:30
5 *Karen's Song*
21 *Mother and Son*

10:00
2 *West 57th*
5 News
13 *Film on Film:* "The Film Stars of India"
21 *Butterflies Special*
31 *Blake's Seven*
S *Coast to Coast*

10:30
5 *Sports Extra*
11 News
H **Movie:** *Sword of Gideon*

10:45
N **Movie:** *The Wedding Rehearsal*

00
7 News
Movie: *In Harm's*
y (1965). John
yne.
Benny Hill
Movie: *The Great*
itini (1980). Robert
vall.
Movie: *Road to Utopia*
'45). Bing Crosby, Bob
pe.
Monty Python's Flying
cus
Eye on Dance. Guests
lude Judy Pfaff and
wer Boothe.
Movie: *Lethal*

:30
News
Movie: *Trancers*
'85). Helen Hunt.
Movie: *Period of*
justment (1962). Jane
nda.
State of the Arts
Movie: *Mrs.*
rrington

:45
1987 Montreux Rock
tival
Movie: *Up the Creek*
'84). Tim Matheson.

MIDNIGHT
News
Movie: *Hail Mary*

:30 a.m.
Saturday Night Live
ntative)
Movie: *Porky's*
venge

)0 a.m.
Movie: *The Glitter*
me
Movie: *Klute*

)0 a.m.
Saturday Night Live
Secrets of Success

)5 a.m.
Movie: *W.C. Fields*
d Me (1976). Rod
iger.

45 a.m.
News

)0 a.m.
Ask Dr. Ruth
Movie: *Laura* (1944).
ene Tierney.

)5 a.m.
Movie: *Loose Screws*

30 a.m.
Movie: *Partners in*
ime (1973). Lee Grant.
Off the Wall
Saturday Night Live
News

40 a.m.
Movie: *Florida Straits*

00 a.m.
Dancin' to the Hits
Movie: *Scared Stiff*
953). Dean Martin.
Movie: *Julia*

25 a.m.
Movie: *Stripper*

30 a.m.
Snicker Theater
Love Your Skin

50 a.m.
Movie: *Hondo and the*
paches (1967). Noah
eery.

:00 a.m.
Saturday Night Live
½-hour version)

4:12 a.m.
2 **Movie:** *Chase* (1973). Mitchell Ryan.

4:20 a.m.
H **Movie:** *The Last Innocent Man*

4:30 a.m.
9 *The Saint*

5:00 a.m.
11 *Insight*
M **Movie:** *Perfect*
S *White Mane*

5:30 a.m.
7 *New York Views*
9 11 News

SUN., AUG. 30

6:00 a.m.
4 *Joy of Gardening*
5 *Hour of Power*
7 *Greatest Sports Legends*
9 *In Depth*
11 *Christopher Close-up*
S *Joey and Redhawk*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *Today in New York*
7 *Christopher Close-up*
9 *New Jersey People*
11 *Christian Science*
H **Movie:** *Looker*
M **Movie:** *Three Girls About Town*
S **Movie:** *The Gnomes*

7:00 a.m.
2 *Young Universe*
4 *Funtastic World*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Face-off*
11 *Gospel Hour*

7:30 a.m.
2 *Way to Go*
7 *This Is the Life*
9 *Meet the Mayors*
13 *Sesame Street*

8:00 a.m.
2 *For Our Times*
5 *Oral Roberts*
7 *Insight*
9 *Point of View*
11 *Ever Increasing Faith*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*
M **Movie:** *O'Hara's Wife*
S *The Amazing Cosmic Awareness of Duffy Moon*

8:30 a.m.
2 *Wall Street Journal Report*
5 9 *Sunday Mass*
7 *Tiempo*
13 *Mister Rogers*
H *Seabert*

9:00 a.m.
2 News
4 *Visiones*
5 *McCreary Report.* News and public affairs program spotlighting the black community.
7 *Showcase of Homes*
9 *World Tomorrow*
11 *Inhumanoids*
13 *Sesame Street*
21 *National Geographic Special*
H **Movie:** *Pee-wee's Big Adventure*
S *New York City Too Far From Tampa Blues*

9:30 a.m.
4 *Positively Black:* "Rap Attack"
7 *World of Photography*
9 *Hour of Power*
11 *Jem*
M *The Legendary Ladies*

10:00 a.m.
4 *Essence*
5 *World of Disney*
7 *America's Top Ten*
11 *Bionic Six*
13 *Reading Rainbow*
21 *Tony Brown's Journal*
S **Movie:** *Nobody's Fool*

10:30 a.m.
2 *Face the Nation*
4 *McLaughlin Group*
7 *Hollywood Close-up*
9 *The Monkees*
11 *Keys to Success*
13 *Soapbox With Tom Cottle:* "Teen Genius." Cottle talks with six talented teens—a musician, a computer whiz, a mathematician, a performer, and two academic achievers—about life as a genius.
21 *Inside Albany*
H **Movie:** *Joey*
M **Movie:** *Bad Medicine*

11:00 a.m.
2 *Community*
4 *Meet the Press*
5 **Movie:** *Bomba on Panther Island* (1950). Johnny Sheffield.
7 *News Conference*
9 *New Gidget*
11 *F-Troop*
13 *Evening at Pops:* "Pops Goes to the Circus." The Boston Pops Orchestra, with associate conductor Harry Ellis Dickson, joins the Big Apple Circus.
21 *Washington Week In Review*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
7 *David Brinkley*
9 *Sunday Morning Funnies.* The Laurel and Hardy shorts, *Busy Bodies, The Chimp,* and *Midnight Patrol.*
11 **Movie:** *Jack and the Beanstalk* (1952). Abbott and Costello.
21 *Wall $treet Week*

12 NOON
2 *Cover Story*
4 *First Estate*
13 *This Old House*
21 *Adam Smith's Money World*
S *The Paper Chase*

12:30
2 **Movie:** *Mulligan's Stew* (1977). Alex Karras.
4 *Headlines on Trial*
5 **Movie:** *Dreamboat* (1952). Clifton Webb.
7 *Business World*
13 *Inside Albany*
21 *Wild America:* "Hog Wild!"
H *Not Necessarily the Media*
M *Comedy Experiment*

1:00
4 *Fight Back*
7 **College Football:** Iowa vs. Tennessee
9 *Best of National Geographic:* "Winged World"
13 *Firing Line*
21 *Nature:* "Winter Days"
M **Movie:** *Broken Rainbow*
S **Movie:** *The Master of Ballantrae*

1:30
4 *College Football Preview*
11 **Baseball:** Yankees vs. Seattle
H **Movie:** *Nothing in Common*

2:00
2 *NFL Presents*
4 *War of the Stars*
9 *Best of National Geographic:* "The Volga"
13 *Symposium:* "Medical Care: What You Don't Know Can Harm You"
21 *We'll Meet Again*
31 *World TV Presents* (Chinese programming)

2:15
5 **Movie:** *Wild and Wooly* (1978). Susan Bigalow.

2:30
4 *Heroes: Made in the U.S.A.*
M **Movie:** *Sincerely, Violet*
S **Movie:** *Detective School Dropouts*

3:00
2 **Special:** *The Armchair Quarterback*
4 **Track:** 1987 World Championships
9 *Greats of the Game*
13 **Movie:** *Genocide* (1981)
21 *The Collectors:* "Victorian Clothing"
31 *Washington Week in Review*

3:30
9 *This Week in Baseball*
21 *Dining in France*
31 *Ask Congress*
H *Greatest Sports Upsets*

4:00
2 **Golf:** World Series
5 **Movie:** *Berlin Tunnel 21* (1981). Richard Thomas.
9 **Baseball:** Mets vs. San Francisco
11 *Happy Days*
21 *Great Chefs of New Orleans*
31 *Tony Brown's Journal*
M **Movie:** *Happy Land*
S **Movie:** *Gung Ho*

4:30
7 **Golf:** U.S. Amateur Championship
11 *Sanford and Son*
13 *The Movie Palaces*
21 *Louisiana Cookin':* "Outdoors"
31 *World Chronicle*
H *Fraggle Rock*

5:00
11 *Fame*
13 *National Geographic Special*
21 *Hometime*
31 *Hello Jerusalem*
H **Movie:** *The Gods Must Be Crazy*

5:30
21 *This Old House*
M **Movie:** *Breaking Away*

6:00
2 4 7 News
11 **Movie:** *First Deadly Sin* (1981). Frank Sinatra.
13 *Currents:* "The Cost of Free Speech"
21 *Nova*
31 *U.S. Nippon Newscope*
S **Movie:** *Nobody's Fool*

6:15
31 *Business Nippon*

6:30
2 4 7 News
13 *Washington Week in Review*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
9 *Entertainment This Week*
13 *Survival Special*
21 *Huey Long*
31 *Japanese Theatre*
H **Movie:** *Florida Straits*

7:30
M **Movie:** *O'Hara's Wife*

8:00
2 *Murder, She Wrote*
4 **Special:** *Family Ties*
5 *Married . . . With Children*
7 **Movie:** *Close Encounters of the Third Kind* (1977). Richard Dreyfuss.
9 *David Toma*
11 *Lifestyles of the Rich and Famous*
13 *National Geographic Special:* "The Grizzlies"
31 *A Prairie Home Companion*
N **Movie:** *A Very Curious Girl*
S **Movie:** *Ruthless People*

8:30
5 *Duet*
9 *Face-off*
21 *Houdini*

9:00
2 **Movie:** *Blind Justice* (1986). Tim Matheson.
4 **Movie:** *Under Siege* (1986). Peter Strauss.
5 *Mr. President*
9 *New Jersey People*
11 *Run Away With the Rich and Famous*
13 *Masterpiece Theatre: All for Love*
21 *Explore*
H **Movie:** *A Breed Apart*
M **Movie:** *Touch and Go*

9:30
5 *Tracey Ullman Show*
9 *In Depth*
11 *Keys to Success*

10:00
5 11 News
9 *Keys to Success*
13 *Monty Python's Flying Circus*
21 *Mystery!: The Adventures of Sherlock Holmes*
31 *Headache: The Ancient Enemy*
N **Movie:** *Rembrandt*
S **Movie:** *Manhunter*

10:30
5 Sports
9 *Meet the Mayors*
11 *At the Movies*
13 *Alive From Off Center*
H *1st and Ten*

11:00
2 4 7 News
5 *Mission: Impossible*
9 *House Calls*
11 *Odd Couple*
13 *Independent Focus*
21 *Headache: The Ancient Enemy.* A look at research which may offer new hope for headache sufferers.
H **Movie:** *Nothing in Common*
M **Movie:** *Ran*

11:30
2 7 News
4 *Sports Machine*
9 *World Tomorrow*
11 *The Honeymooners*

11:45
2 7 Sports

12 MIDNIGHT
2 *Rockford Files*
4 *Sports Pros and Cons*
5 *Solid Gold*
7 **Movie:** *The Little Girl Who Lives Down the Lane* (1977). Jodie Foster.
9 *Jimmy Swaggart*
11 *Star Trek*
21 *Alive From Off Center*
N **Movie:** *Dust*
S *Paris by Night With George Burns*

12:30 a.m.
4 *Circle of Fear*

1:00 a.m.
2 *Peter Gunn*
5 *Charlie's Angels*
9 *Joe Franklin Show*
11 *Tales From the Darkside*
S *Coast to Coast*

1:05 a.m.
H **Movie:** *The Gods Must Be Crazy*

1:30 a.m.
2 *Mr. Lucky*
4 *Visiones*
11 News

1:45 a.m.
M **Movie:** *The Gauntlet*

1:50 a.m.
7 **Movie:** *Moonfire* (1970). Richard Egan.

2:00 a.m.
2 News
4 *First Estate*
5 *Christian Children's Fund*
9 **Movie:** *Smoky* (1966). Fess Parker.
11 **Movie:** *Japanese War Bride* (1952). Don Taylor.

2:15 a.m.
S **Movie:** *Friday the 13th, Part VI: Jason Lives*

3:00 a.m.
H **Movie:** *Looker*

3:40 a.m.
M **Movie:** *Rollover*

3:45 a.m.
S *Brothers*

4:00 a.m.
7 *Tales of the Unexpected*
9 *The Saint*
11 *Twilight Zone*

4:15 a.m.
S **Movie:** *Home Fires*

4:30 a.m.
7 *Card Sharks*
11 *Twilight Zone*

4:35 a.m.
H **Movie:** *Beginners Luck*

5:00 a.m.
7 *Dating Game*
11 *One Step Beyond*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

5:40 a.m.
M *Comedy Experiment*

N E W Y O R K
TOWN AND COUNTRY PROPERTIES

Town & Country Properties is a weekly feature. **Special rates effective with the January 5, 1987 issue:** $23.95 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) Display ads are available at $280 per inch, one-time insertion. **Check or money order must accompany copy and be received by Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Deadline for line listings is Tuesday at 1 PM for the issue on sale the following Monday. **Contact Caryn Martin for display information and billing procedures. Contact Nancy Engberg for line listing insertions.** All ads accepted at the discretion of the publisher. Write **Town & Country Properties Department,** New York Magazine, 755 Second Ave., NY, NY 10017, or Call 212-971-3155.

APARTMENT/HOUSE SITTING

Two Wellesley Women—Responsible writers are seeking apartment sitting positions or possible sublet for fall. Impeccable references. 212-995-8584.

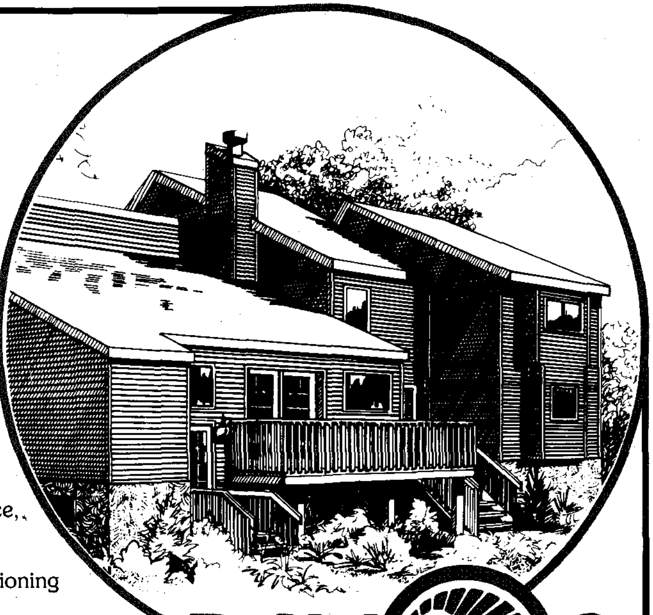
APARTMENT/HOUSE TO SHARE

Linda Carrol's Roommates—Seen in Glamour. Lrg selection from $400, careful screening. 51 E. 42 St. 212-972-9899.

APARTMENT/HOUSE WANTED

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.

DAVOS
An investment in pleasure



The Woods at Davos will make every weekend more fun. Less than 2 hours from Manhattan, you can own a quality built 2-bedroom country home with fireplace, full basement and many other features. Then enjoy a totally new lifestyle vacationing year-round:

- *Downhill and cross-country skiing*
- *Swimming in an olympic-size pool*
- *Tennis until 2 a.m.*
- *Horseback riding through the blazing fall colors*
- *Golfing at a dozen Sullivan County courses*
- *Working out at the indoor fitness center*
- *Plus outstanding nightlife or laid-back relaxation*

SPECIAL . . .

PRE-CONSTRUCTION PRICES START AT JUST $115,900 HURRY, JUST 120 HOMES AVAILABLE FOR WINTER OCCUPANCY.

DAVOS
THE WOODS

WOODRIDGE, NY:
SALES OFFICE OPEN
10:30 AM — 5:30 PM,
7 DAYS-A-WEEK.

FOR INFORMATION CALL
(914) 434-0500

TAKE ROUTE 17
(THE QUICKWAY)
TO EXIT 109 AND FOLLOW
THE SIGNS TO DAVOS

COOPERATIVE/CONDO
Manhattan

REAL ESTATE SALES
Wanted: NYC residents for co-op/cond sales F/T, experienced salespeople ca choose from 2 commission plans an work in a supportive and congenial at mosphere in Midtown. If you ar interested in high income and are motivated, call us. Experience preferre
Barbara Chase 212-750-0050
NORMA HERMAN R.E.

Triplex Penthouse/Wall St.—Atriu new custom EIK, library, 2 mstr BR' w/skylight, 2 1/2 bth. Live and work $798,000 Owner 212-825-220

W 40's Co-op/Loft—1,200 sq ft, hi ceil concierge, elevator bldg, gourmet kit. Low $200,000. 201-872-0851.

36th ST Bet Park & Lexingto
CO-OP STUDIOS
FR. $110,000
Low Maintenance
Robert Corroon, Jr. 212-751-462
Offering By Prospectus Only

60's EAST 7 RMS
LRG PREWAR GEM
W/lrg rms. $975,000, half cash buys you this gracious 3 BR plus Maids. Off tree-lined street in fine bldg. LR w/WBF, mouldings, new floors, formal lrg Dining rm, brand new Kit w/window & 3 marble baths. Has nice light, faces street. Maint $1275 w/50% T.D. Call exclusive broker:
NANCY WEAVER 832-5895-6
Residence: 752-3655
DOUGLAS ELLIMAN
GIBBONS & IVES

COOPERATIVE/CONDO
Westchester

Perfect Penthouse W/Lrg Priv Terrace—LR w/cathedral ceil, 3 BR, 3 bth, 2 fpl plus den, walk to Bronxville railroad. $285,000. 914-793-4687.

COOPERATIVE/CONDO
New Jersey

Guttenberg NJ Co-op—Versailles, lux 2 BR, 2 bth, NYC riv view, terrace, move-i cond, all amenities, etc. $220,000. Princ only. Call Murray wkdys 201-861-3200.

Penthouse/2 Terraces—3 BRs, 3 1/2 bths, NYC views, private bus, spa, tennis. $475,000. 201-868-1354/212-769-5103.

NEW YORK

TOWN AND COUNTRY PROPERTIES

HOUSE
Manhattan

60'S EAST EXCLUSIVE

LOVELY VICTORIAN

With garden. Mint conditon. Hi ceils, WBF thruout. Has 1st flr for offices & upstairs triplex w/formal dining rm. Liv rm, brand new Kit, 4 BRs, 4 baths. Surrounded by light on nice street. For details call:

NANCY WEAVER 832-5895
Residence: 752-3655
DOUGLAS ELLIMAN
GIBBONS & IVES

HOUSE
Brooklyn

House For Rent/Brooklyn Hts Area
rg, 13 rm, single fam brick hse /driveway, backyrd, front porch & ter-ıce, 6 BR, 3 kits, 3 1/2 bths, 15 min [anhattan. $2800/mo. **Call: Days** **[2-279-0757/Eves 718-638-4191.**

HOUSE
Nassau-Suffolk

[orth Fork, L.I.—Quiet bayfront, own each, deep mooring, beaut vu, lndscpd, ıll trees, 2-3 BR, winterized, fplc, lrg deck. xcel cond. $320,000. Ownr 914-967-5621.

HOUSE
Rockland

SNEDENS LANDING, N.Y. $995,000

MUSICIAN'S RETREAT

3 bdrms, 2 fplcs, FIELDSTONE COUNTRY HOME with libr, solar & 2 story, multi-use STUDIO. Tranquil woodlands garden. 30 minutes from Lincoln Center.

MOLLY SAMETT ASSOC
HUDSON RIVER HAMLETS
Sales & Rentals 914-359-4940

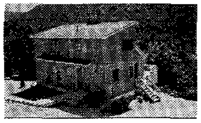
Attention Advertisers

NEW YORK'S Annual FALL PREVIEW issue has everything in the spotlight, what's new and what's next. Ad deadline: Tuesday, Sept 8th, 4 PM. Call NEW YORK's Town And Country Properties at **212-971-3155**

COUNTRY PROPERTY
For Sale/Rent

Catskill Lakeside—Spacious custom home, perfect summer/winter get-away. 2 1/2 hrs NYC. 4 BR, 2 bth, FDR w/cathedral ceil, family rm w/bar, 3 WBF. Private sundeck. Ski, swim, sail on 1 1/2 acres. Private bass-stocked lake. $145,000. Owner serious, 212-243-5767.

DELAWARE COUNTY
CATSKILLS



Custom-designed post and beam contemporary home, overlooking 18 hole golf course and bordering a major trout stream. One-half hour to 4 major ski areas only 2½ hours from NYC. 3 bedrooms, full daylight basement, wrap-around deck with mud room, fireplace, cathedral ceilings, w/w carpet, all appliances. Beautiful mountain views .... $129,500.

TIMBERLAND PROPERTIES Inc. **Margaretville, NY, 12455** **914-586-3321**

Perfect Country Home—On 8 plus acres, 5 BR incls acres of woods and glorious mountain views. Southern Columbia County. By owner $285,000. 212-249-0965.

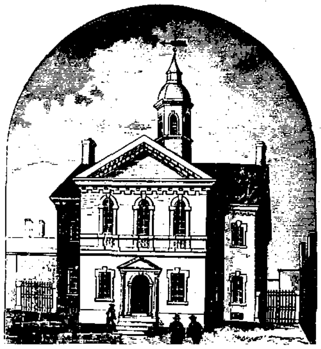
NOVA SCOTIA/OCEAN FRONTAGE
30 wooded acres with 425 ft of ocean frontage, located at Bayview, just minutes from "The Pines" resort hotel and championship 18-hole golf course. Ideal location for summer cottage. Owner finance. $42,500. For further details, phone
Brad at: 718-762-2009

Chance Of A Lifetime—12 beaut open and wooded rustic acres on a paved town rd. Relaxing, rustic country atmosphere, yet nr town. Electric & telephone. Owner financing. $12,900. $2,900 down. Other property avail. Call Marie at 203-485-9158.

Advertise In NEW YORK's
Town & Country Properties. $23.95/Line.
Call: Nancy Engberg 212-971-3155

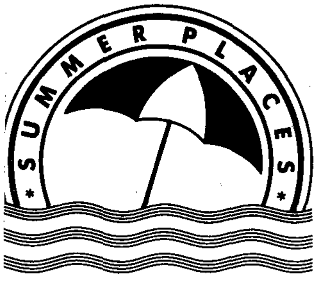
VACATION HOME
For Sale

Ski Hunter, NY—*From front door of* charm end-unit condo, 2 BR plus loft, 2 bth, beaut furn. Must sell, moving west. $145,000. See our video. 212-410-4515.



TRAVEL

New York Travel is a weekly feature. **Special rates effective with the January 5, 1987 issue:** $25.00 per line, one-time ad; $24.50 per line, four-time ad; $24.25 per line, seven-ime ad. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, wo lines. Ad **$15.00** for NYM Box numbers. Display classified ads are available at $376.00 per inch, one-time insertion. Complete rate card available. **Check or money order nust accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising nformation.** All ads accepted at the discretion of the publisher.



SEASONAL RENTAL

'ire Island—Ocean Beach. Jerry's Rms & ffcy apts. 516-583-8870. Fr $260-$900 wk.

TOUR AND TRIP

EASTQUEST...For Offbeat Travelers
China, Tibet, Nepal, Burma, Thailand
Bhutan. Free brochure. 212-406-2446.

Unique Trip For Personal Growth—To Peru, Sept 13-27. Brochure. 212-873-3318.

AIRLINE

JETTING TO EUROPE
Daily dep avail London, Paris, Dusseldorf, Brussels & Milan on reg scheduled airlines. Min fare only $250 round trip. Resv & info **718-262-8058, Mon-Sat 10-7.**

Jetting To Latin America—Daily dep avail to Rio de Janeiro & Mexico on reg scheduled airlines. Min fare only $150 r-t. Resv & info 718-262-8058, Mon-Sat 10-7.

BED & BREAKFAST
New York

E. Hampton—Country bkfst, aftn tea. Great loc. Pool, walk to dine, marina.
516-329-0760 or 212-260-7075

INNS AND LODGES
New York

VILLAGE LATCH
Southampton's ultimate Inn! Luxurious. Sophisticated. International. In town w/hot tub, pool, tennis. **516-283-2160.**

INNS AND LODGES
ME, VT, NH, CT, RI

SUMMER SPECIAL PROMOTION
Offered by new management.
For a modern, 26 RM Alpine Inn, situated overlooking a quaint village, on 15 acres, with full meal services, 3 lounges, library, game and exercise room, screened porch, swim pool, lighted tennis court, archery, & croquet on our front lawn. For resv call: **In USA 1-800-STAY-AT-J. In VT only 1-802-988-4459. In Canada 1-800-338-8060.**
Hidden Jewel of Vermont's Northeast Kingdom.

NEW YORK
212-971-3155

INNS AND LODGES
NJ, MD, Del, PA, Wash DC

Romantic Victorian Inn—Spring Lake, NJ. Rms w/priv bth. A/C, cable TV, 1/4 blk Ocean. Excel American grill restaurant. The Sandpiper Hotel 201-449-6060.

RESORT
New York

Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swim, bicycle, free golf. TV, Color/cable, tennis. Special low mid-wk rates. Shelter Island 11965. 516-749-2001.

Private Beach—Picturesque. Sailing, fishing, swimming, tennis. Cottages. Lodge rooms include breakfast. Peconic Hotel, Shelter Island 11965. 516-749-0170

GOLD MTN CHALET RESORT
Let us be your home in the country.
Seclusive resort, 79 mi NYC, pools, tennis, live music. No phones, no crowds, no kids. Chef Cul. Inst. of Amer. Box456 NM, Spring Glen, NY 12483 **914-647-4332.**

Continued on page 104

TRAVEL

Continued from page 103

JERONIMO'S
For a private, quiet holiday, come to our cozy mountaintop inn, 75 mi NYC. Your hosts, the **Jeronimo** family, give personal attention to each guest. 33 rms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. "Old-fashioned, delicious, home-cooked food at its best." NY Mag 6/15 pg. 16a. $65-$75 day/person, incl 3 meals. **Walker Valley, NY 914-733-5652. VI/MC**

RESORT
Rockies & The West

THE SPA IN THE HILLS
Texas' finest new spa and resort. Beauty treatments, massages, health, diet, fitness and pampering. Variety of packages avail. Call or write for our special introductory offers. 4611 Bee Cave Road, Dept NY, Austin, Texas 78746. **512-328-1226.**

VILLA/CONDO/APTS
The Islands

ACAPULCO OCEANFRONT GEM
Due to cancellation: 5 BR, studio, pool, servants, driver and van. Regularly $450 daily, now $250. **607-797-5573.**

St Thomas BEACHFRONT
US Virgin Islands. 2 BDRM condo, 2 pools, tennis, TV, $95 daily, NOW thru Dec 15th. Monthly rates avail. Day 201-376-0055, Eves/Wknds 212-794-9134.

TRAVEL ADVERTISER
There's a new destination for your message: NEW YORK Travel, a weekly feature. $25 per line. 4-time orders are $24.50 per line. 7-time orders are $24.25 per line. Place an ad on Monday and see it in print in a week. **Call 212-971-3155.**

VILLA/CONDO/APTS
Mexico

Puerto Vallarta—Lux apt, fab views, ocean, pool, maid, sleeps 6. 516-829-8980.

Puerto Vallarta—Ocean Villa. Pool, 3 BR/4 bth. Sleeps 10, Feb 88. 317-846-2374.

VILLA/CONDO/APTS
Europe

CENTER OF PARIS - EXCHANGE
2RM apt. Exchange for equivalent in good area of Manhattan for 1 yr, beginning Sept '87. Call Anna. 46-8-755-0914 (Sweden).

London Apt, Fully Furn—Opposite Harrods. 1 1/2 BRs, short or long-term. $575/per week. 212-370-1740/371-7392.

SKI RENTAL

RENTING A SKI HOUSE
FOR THE SEASON?
Make Tracks
Look for **SKI RENTALS or SHARES GETAWAYS, CROSS COUNTRY, SKI CLOTHING and EQUIPMENT** in NEW YORK'S TRAVEL Section.
Call 212-971-3155 to place an ad.

HEALTH AND FITNESS

New York Health and Fitness is a weekly feature. **Rates effective with the January 5, 1987 issue:** $40.00 per line, one-time ad; $32.45 per line, four consecutive ads; $27.85 per line, seven consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at **$400** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Health and Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-971-3155. **Contact Mike Fazio or Linda Bama for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH & BEAUTY

Allana of New York—Electrologists specializing exclusively in the Insulated Bulbous Probe method, for permanent results with comfortable treatments. Free consultation. $70 per hour. 160 East 56th St. 9th Floor. 212-980-0216.

Waxing, Manicure, Facial, Makeovers
And all cosmetic services done
in the privacy of your own home.
Call Pauline 212-752-2879
Licensed Cosmetologist

212-687-4045 - N.Y. Cleansing Spa—$100 Total body care. Relaxing. Private.

MACK'S
PILLOW SOFT
EARPLUGS
THE EAR DOCTORS EARPLUGS!
Silicone comfort for sleeping or swimming. Moldable! Guaranteed! SNORE PROOF! WATER PROOF! At all drug stores and sports shops! Call your pharmacist.

HOLISTIC HEALTH

Loving Touch Bodywork—Swedish, Esalen, Reiki. 212-972-7007/517-7754.

Roslyn, LI—Relax and unwind in hands of Swedish therapists. 516-484-1651.

Sex Problems?—Holistic healing bodywork, legit/efficient. 212-580-5335.

PHYSICAL FITNESS

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

Personal Fitness Associates—Trains you at home/office or weekend getaway, 7 days a week. Exercise physiologists & physical therapists on staff. Call for brochure or free consultation. **212-245-6708.**

WEIGHT CONTROL

Lose 10 lbs. or more, Deerfield Manor
Country spa, 90 min/NYC, 717-223-0160.
RD 1, E. Stroudsburg, PA. 18301

DIeT-FAST!—3 plans to meet every reducing need. Each **DIeT-FAST!** plan offers treatment by MD's, RN's, registered dieticians. Lose weight safely, swiftly, economically. 212-840-2121.

· LOSE 1 LB. A DAY! ·
Diet specialist, MD. Men, Women, Teens.
Insurance forms OK. No contracts.
Manhattan Diet Clinic. 212-245-5940
Westchester Diet Clinic. 914-969-8200
Riverdale Diet Clinic. 212-796-6100

LOSE WEIGHT
Rapid, Safe, Multi-modal, MD-directed.
Inquire re insurance. Free consultation.
212-879-4260.

NEW YORK Magazine's Special Fall Preview Issue, September 21st.

Ad Deadline: Tuesday, September 8th, 4 PM.
On-sale date: September 14th.

NEW YORK'S Annual FALL PREVIEW ISSUE has everything in the spotlight - what's new and what's next, previewed by NEW YORK'S premier writers. Openings and closings, hits and misses - everything that is opening this fall. Also books, sports, dance, nightlife, photography, television, shopping, architecture, restaurants and fashion.

To place an ad in this issue, call
NEW YORK's Working Classifieds at

212-971-3155

Sources: SMRB 1986

LOSE UP TO
30 LBS.
IN LESS THAN
30 DAYS
Most maj. med. accepted.
Call for free consultation.
CLINI-FAST
212-807-8080

Lose 10-20 Lbs.—Mayfair By The Sea, a beach spa, 2 miles to Atlantic City. Call **800-722-7257, 609-822-0611.**

The Caryl Ehrlich Program—Changes habits not foods, one-on-one, your office or ours. Free consultation, **212-752-8377.**

THE OPTIFAST PROGRAM
Physician's Weight Loss
715 Park Ave. (70th St) 212-288-5473.

If Total Fast Didn't Work For You... Try Medifast, a partial fast with one meal a day, geared to the busy, working individual. MD-supervised; located in mid-Manhattan. Possible insurance reimbursement. No waiting list. **Renaissance Medical Group. 212-686-3131**

Lose Up To 10 Lbs. Or More—In One week. Free Massage Daily, 3 gourmet Diet meals a day. Indoor/outdoor pool, Spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696.
GRAND LAKE SPA HOTEL, CT.

TRAVEL ADVERTISER
There's a new destination for your message: NEW YORK Travel, a weekly feature. We invite you to hop aboard, place an ad on Monday and see it in print in a week.
Call 212-971-3155.

SERVICES AND SALES

New York Services and Sales is a weekly feature. **Rates effective with the January 5, 1987 issue:** $40.00 per line, one-time ad; $32.45 per line, four consecutive ads; $27.85 per line, seven consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. *Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available.* **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-971-3155. **Contact Michael Fazio or Wendy Friedman for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ASSORTMENTS

Singles Dinner Club—Wednesday even-ng. Cozy village restaurant. 212-724-8782.

ANTIQUE

BASQUETRIE®—GIVE ROMANCE! Antique fitments in a Picnique Basquet. China, Crystal, Silver, Linen and Lace. Victorian-Art Deco. $150 and up. Guaranteed, of course! 1-800-34A-PAST.

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25th St. and 6th Ave. Dealer info, 18-965-1076. Free parking.

Ft. Japanese Carved Figures—Other tartling finds. Nation's Largest antiques esource. 104 galleries. Manhattan Art & Antiques Center, 1050 2nd Ave, 55 St, 12-355-4400, 7 days.

APPLIANCE

Shop Via Your Telephone—For TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri, 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

ASTROLOGY

Horoscope—Send date, year, time & $5, Townes, POB 7217 NY, NY 10163-6028

CLEANING SERVICE

Bob Dellacona's Maid In NY—Help is on the way. 212-777-6000.

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

Little Elves, The Professionals—Industrial and fine home cleaning. 212-674-2629.

Maids Unlimited—Heavy & Construction cleanup. Equipment available. Continuing maid service. Bonded & insured. Since 1959. 212-838-6282.

McMaid Inc—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

Parker Service—Our dynamic maids are pro's. They're bonded & bring supplies – 212-944-1322, Westchester – 914-834-4333

Trent Cleaning Svc—*Dealing with dirt* - residential/commercial. 212-619-6262.

COUNSELING

Crisis Normalization—A short-term therapy with long-term results. This new therapy has helped hundreds out of crisis and back to life. Individual, family and group. East Side Center for short-term psychotherapy. 212-570-6664.

Short-Term Therapy—For lasting accomplishments. Help for all problems by licensed psychotherapists selected to meet your needs. Counseling services of Manhattan. 212-678-4766.

Women's Counseling Group—Specializing in addressing the many roles/many pressures in a woman's life cycle: Relationship, career, children, infertility and abortion. 212-517-1600.

EDUCATION

Dissertation Research—Writing, editing by professionals, since 1972. Academic Research, Inc. 201-939-0252.

Instruction Design—For Ind/Corp, fall education programs. 212-265-1428

EMPLOYMENT OPPORTUNITY

Easy Work! Excellent Pay! Assemble products at home. For info. Call 504-641-8003 ext. A-9899.

ENTERTAINMENT

Why Do Kids/Adults Love—Michael the Magician/Mindreader? Call 718-389-9409.

Leading Caricaturist—Enliven your business or private party. 212-873-1695.

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Continued on page 106

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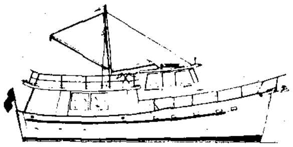

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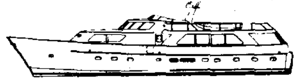

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Continued from page 105

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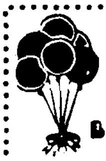

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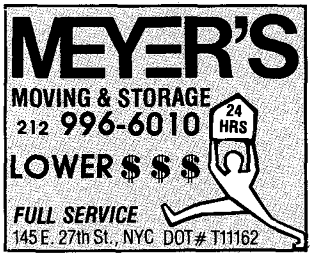

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Continued From Previous Page

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A Considerate, Good-looking MD—Dynamic, sophisticated, athletic millionaire, trim, Jewish, 30's, passionate. Seeks a knockout lady whose inner warmth matches her outer beauty. Photo a must for pleasant surprise. NYM G122.

69-Year-Old Widower—6', 175 lbs, east side Manhattan. Plays bridge, tennis, chess and with computers. Would love to meet an intellectually stimulating and sensual woman. Note, phone and photo would be appreciated. NYM F480.

Love Power—Will we ever find it? An extremely attractive Jewess, mid 30's, wants it with one man, age 30-40, who has clean-cut good looks, a good body and excellent mind power to match hers. Photo helpful. NYM R923.

This Coupon Good—For one free introduction to 5'11", athletic investment banker, 38, who writes plays, knows 50 birds by their songs, records Letterman to watch in prime time and is looking for intelligent, witty, sensitive woman for friendship, love and family. NYM K432.

Successful Real Estate Developer—32, 5'8", attractive, who happens to have a good sense of humor, sensitive, caring, likes to walk on the beach in the moonlight, theater, sky, weekends away, talk and listen. Wears jeans and tuxedos. Looking for an attractive Jewish woman, 26-33, who has her own career, is successful at what she does, is secure and looking to share life with the right man. Give it a shot. Note/photo/phone. NYM H069.

The Living Daylights—Extremely handsome, athletic Jewish executive, 28, seeks beautiful lady to form romantic team sharing excitement and romance. Phone/photo required. NYM H071.

Staten Island Man—Sensitive, intelligent, humorous, gentle. Enjoys tennis, skiing, gardening. Wants very attractive Protestant female, 25-35, for friendship, love. NYM R946.

Statuesque, Sensuous Redhead—Loves to laugh, dance and dine well. Seeks sincere, non-smoking gentleman, 45-60, to share same and then some. NYM G118.

44 And Looking—Youthful, handsome, 6', Christian gentleman. Non-smoking, east side resident looking for one-on-one relationship with loving, caring, sensual companionship. Likes romantic dinners and quiet walks. Photo. NYM G106.

CEO Trial Attorney/"10"—Frequently told I resemble Audrey Hepburn. 41, 5'5", 117 lbs. Created large, well-known NY real estate company. Previously 8 years as trial lawyer. In very good shape, tennis and jogging. Love literature and write poetry. Great cook. Philosophy/truth is beauty. NYM T073.

Boyishly Good-Looking—48, Jewish, bright, honest, affectionate, quality guy with traditional values, successful Wall Street investor, who is accustomed to a gracious life style. I feel equally comfortable with an intelligent, soft, slim, non-smoking lady, under 42, who is understatedly beautiful or wholesomely pretty - to share conversation, walks, movies, dinner, winter weekends in the sun, friendship, love and a lasting relationship. Photo/phone. NYM R972.

Spirited, Attractive—25, intelligent Catho lic female, full-figured but losing, seek decent, marriage-minded, white Catholi male who enjoys life and all the goo things it has to offer. Professional ma preferred. Photo/note/phone. NYM H06

To The Bureau Of Vital Statistics—I am 26-year-old, single black male. To Brook Brothers, I'm a "36 regular". To you, I an handsome, sexy, sweet, romantic, humor ous, college-degreed and financially se cure. To me, you should be warm an compassionate of heart, generous of hug and kisses, gifted of gab, big and shapel of leg, and bearer of photo. POB 1197, NY NY 10274.

Handsome Jewish Physician—Hot an huggable, non-smoker, seeks femal counterpart, 30-35. Specify height and weight. Photo. NYM H066.

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eeks handsome, intelligent and sophisti-
ted man in his 40's to come home to
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t, a fellow vagabond to meet her in
ondon for the theater, in the Caribbean
r *sailing, in Paris for dinner or in*
angkok for no reason in particular.
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nd long walks home from small
anhattan restaurants are also appealing
hen *the company is. Please don't waste a*
amp unless you're attractive, well-bred,
ell-educated and are willing to exchange
notographs. NYM W933.

ender, Loyal, Beautiful PhD Woman—
ants Jewish man who wants no more
erile encounters. I'm tall, trim, truthful,
naginative. If you're riveted to reality,
so tops at work, inventive, sound, 44-55,
er 6', have a photo, let's talk. NYM
124.

Consummate Man—43, trim and hand-
me, is seeking a woman with warmth,
dependence, humor and street smarts.
ease be petite, slim, earthy, adorable,
appy, sane and young at heart. I've
olved, experience much joy in my life
nd look forward to commitment. Your
ncere letter with photo would be ap-
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ttractive, Caring—45-year-old. Enjoys
e, friends, the arts. Is at peace with her-
lf. Seeks male counterpart for friend-
nip, love, more. Photo appreciated. Note/
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x-Hippie, Now Yuppie—Male, 31, tall,
m, blond, very handsome, super-smart,
nd-natured, vice-free, family-oriented
octor with good values, seeks you if
u're pretty, nice and very smart. NYM
424.

xtremely Attractive—Ebullient lady,
te 30's, petite and *slim* with great charm
nd wit, wishes to meet a professional
an, 40 and up, who needs a woman in
s life, and is capable of commitment/
arriage. Photo/bio. NYC. NYM R973.

achelor Astrologer—Jewish, 36, 5'11".
eeks female for relationship. Write soon!
OB 314, Brooklyn, NY 11234.

eautiful, Classy MBA—Successful, 25,
7", 122 lbs, with morals, enjoys the finer
ings in life, wants a nice man, 26-36,
tractive, extremely successful. Photo/
none a must. NYM R919.

est Meets East—Tall, thin, smart blond
om Rockies seeks man to ease adjust-
ent to low altitude living. NYM R943.

irst Time Ever—Successful but totally
minine 28-year-old, 5'2", cute, petite fe-
ale with infectious laugh seeks an at-
active, successful, confident white male
ith good sense of humor and love of life.
end detailed letter/photo. NYM G103.

wish Male—45, good guy, attractive,
ealthy, in good shape, secure job. Look-
g for lady with cute face and beautiful
eart. Phone/photo, a must. NYM G105.

ivorced MD—Seeks refined, whole-
me, bright, beautiful, shapely NYC/NJ/
A female (to 37), preferring mature man
ith good sense of self - receptive to split
ty/country (one hour NYC) life style. I'm
ll, trim, fit, most attractive, playfully con-
ervative, responsibly spontaneous, Ivy,
te 40's, Wasp. Have nice hours, young
on. Photo desired. NYM G083.

Bring Beauty To Bayhead—Successful investment analyst, tall, well-built Christian man with grown children seeks joie de vivre with robust, bright woman, 30-45. Prefer non-smoker, executive calibre, curvaceous figure with interest in sailing. NY/NJ. Phone/photo. NYM T0[illegible]4.

Brooklynite, Attractive Blond—59 years young, 5'2", 115 pounds, white, German-born, Christian mate for the rest and best years of our lives in good health. Not older than 65. Phone/photo, etc. NYM K439.

Brunette, Bedroom Eyes—Sexy, with heart of gold, seeks a good man for nurturing, fun partnership in life. Write - I'll call. Photo optional. NYM G116.

Charismatic, Cute, Show Biz Success—Strong, 40, 6', 185, seeks tall, voluptuous dancer, 28-35, who's Catholic and wants to marry and enjoy life. Photo. NYM R927.

Charming Japanese Woman Wanted—For social, cultural relationship by mid 50's, 6', warm, humorous white male. Photo yes. NYM R970.

Are You A Woman Of Great Insight—Beauty, honesty and warmth? I have an inquiring mind and an adventurous spirit, give wonderful hugs, am drawn to people of high consciousness, believe passionately in straight talk and genuine feelings, am fiercely loyal to people I value, love to help others experience their personal power. Delight in exotic cities, natural wonders, long walks in romantic places and conversations which expand heart and mind. The hard facts: self-made businessman, 42, in great physical shape, financially independent, avid movie and theatergoer. I know a lot but have much to learn; need some - but have much to give. I seek a best friend, lover and fellow explorer. Photo/note/phone number. NYM R950.

Divorced White Male Professional—6'1", 175 lbs. Enjoys tennis, skiing, swimming, jogging, dancing, movies, theater and weekends out. Interested in meeting a female, between 25 and 35 years old, with similar interests and characteristics. Note, phone and photo. NYM R934.

Does NY Have—Just one white or Asian female who is open enough to share in a loving, committed, passionate relationship with this intelligent, athletic, successful, intensely handsome 35-year-old, single black male? I hope so. Please include mailing address/phone. NYM T091.

Don't Read This—Unless you're a bright, unpretentious gal, 24-32, with a good sense of humor and (like me) a non-smoker and Jewish. I'm 29, handsome, athletic, a successful professional with many interests. Photo/note/phone appreciated. NYM K444.

Classy, Attractive Lady—Very pretty, warm, down-to-earth, 40-year-old (but doesn't look it - honestly!), 5'6", Jewish attorney. Seeks sensitive, attractive professional male, 35-50, for serious relationship. I like tennis, dancing (disco and ballroom), theater, movies and the beach. *Photo and bio please.* NYM T079.

Educated, Refined Career Woman—Seeking a special woman friend to share some quality time together. Married and well-adjusted, but need an equally stable, well-educated, fun-loving new friend in 30's or 40's - preferably in metropolitan NY/NJ area. NYM G109.

Enough Is Enough—I'm 32, a male Jewish professional, great looks, great shape, great personality, not looking for dates galore. Seeking one special lady to share some time and then share my life. Photo/note a must. NYM W917.

European Enchantress, 25-35, Sought—By cultured, passionate, romantic, adventurous, incredibly handsome, very successful lawyer, 37. Photo. NYM R941.

Beautiful, Blond, European Lady—Bright, successful, outgoing, seeks dynamic, "together" attorney, in his 50's, with an overdose of humor. Who knows? We might both be pleasantly surprised. NYM G129.

Attractive, Sophisticated, Lively Lady—50 plus, looking for attractive, sophisticated, lively man, 55-65. Photo and note, please. NYM H067.

Athletic, Multilingual—Tall, slim professional (liberal and agnostic) seeks 33 plus, husband and father of whatever comes next. Good judgment, strong values, sense of humor are crucial. Superficial qualities wouldn't hurt. NYM R971.

Athletic, Single White Male, 25—6'4", up-and-coming bond trader. Seeks that special, tall, single white female, 23-27. Note/phone. NYM T077.

Attorney And A Gentle Man—Young 40, 5'8", 150 lbs, Italian roots, fair, blue eyes. Looking for a pretty, petite Catholic woman, 26-36, with honorable intentions. Note/photo/phone please. NYM R960.

A Giver, Non-Taker—Nor candlestick maker. Desires honeymoon in Alaska, Australia, Galapagos and Eilat. Short courtship/long endeavors. Jewish female, 36, 5'3", never married. NYM K440.

Like Long Walks—Mostly Mozart and talks with sensitive man. Tall PhD, 37, *seeks serious romance.* NYM R945.

I've Had Enough Long Walks—On the beach. Man seeks a woman, 20-30, who knows what she wants. I'm successful, affluent and non-judgmental, and if you are an exciting woman with ideas and dreams, tell me what turns you on. Romance is great but honesty is better. Can the candlelight and talk to me. Photo helpful to discover our rapport. NYM R917.

A Woman Of Substance—And enormous wit, 5'6", 50's and pretty, who has made a great success of her life, seeks a similarly substantial, interesting looking gentle gent (50-60) with an exceptional mind, finely-tuned humor, style in the best sense of the word, who views life as a glass half full, not half empty. Photo appreciated with your note. NYM R920.

Dear Mid 50's—To that sweet guy somewhere. A bright, happy lady promises a very rewarding experience. POB 448 W. Haverstraw, NY 10993.

Handsome, Established—Westchester *executive, seeks attractive, intelligent,* sensual woman, 28-38, to share fall season and more. Photo/phone/note. NYM R921.

Black MD—Attractive, slim, with a quest for life, looking for a dynamic professional man, 30-40. NYM K435.

Wanted—A man to cherish a serious, sensitive, intelligent and attractive woman who is a young 35. NYM R935.

Beautiful Professional—Classy lady, 40, looking for a husband, tall, 40-45. Children okay. Photo/phone. NYM G114.

Caribbean Trip?—Successful banker invites uninhibited, free-thinking Christian woman to enjoy sun and fun in fall. In her 30's, she should be svelte with a good personality. Bio/note/photo/phone. We'll discuss. NYM G112.

Catch My Attention—Maybe you're my special someone to enjoy life with? I'm classy, pretty. Are you a professional Jewish male, 35-41, with a sense of humor? Bio/photo necessary. NYM R928.

Attractive—5'5", slim, non-yuppie female business-owner, seeks single male companion, 38-54. I'm considered verbal, humorous, interesting. Film addict, sometimes writer. Note/phone. NYM R916.

A Woman For All Reasons—Effervescent, bright brunette, CT commuter, seeks sensual, stable, spirited, athletic man, 32-45, for all seasons. Let's spring into autumn together! NYM T089.

Delta Of Venus—Tropic of Cancer. Beautiful woman, rare gifts, seeks tall, handsome, intellectual man, intense emotion, enduring passion. Photograph appreciated. NYM R922.

Animal Lover—Male writer, 40's, 5'10", slim, fit, wry, somewhat shy, ethical veg*etarian. Enjoy hiking, dogs, country living.* Seek caring woman. NYM R924.

Bridge Partner Wanted—Attractive female lawyer, 32, seeks male, 30-35, intelligent, humorous, generous and analyzed, for intermediate duplicate and other partnership pursuits. NYM A044.

Bright, Independent—Dark-haired, green eyed, beautiful professional woman, 39, *seeks tall, gentle professional man, 35-50,* of emotional depth. Animal-lover a plus. Phone/photo/note. NYM A043.

Wealthy Real Estate Developer—37, 5'10", seeks athletic, cover girl beauty, tall, shapely, 20's-30's, humorous, well-bred, non-smoker. Photo. NYM R963.

Beautiful, Ivy-Educated—Black female seeks equally handsome, intelligent, successful male, 26-34. Photo. NYM G119.

Fit, Low-Key, Rich GQ-Type—MD, 32, seeks non-jaded, 20's, cover girl, to spoil rotten. Photo a must. NYM A051.

Flamboyant Optimist—Jewish male, 35, handsome, successful, free-spirited, seeks professional, sincere woman to share dreams. NYM R915.

Albany Scientist—PhD, 34, fit. Seeks non-smoking, liberal, Christian woman for mutual spiritual growth. NYM T072.

Charismatic Jewish Male—29, corp exec, tall, handsome, romantic and fun. Seeks woman with cover girl looks, heart of gold, career yet commitment minded. Photo, please. NYM G092.

European Male—26, 6', slim, attractive, mature, down-to-earth, eclectic. Seeks bright, attractive (both inside and out) female, 20's-30's. Photo a must. NYM R926.

Attractive, Successful, Energetic—Older woman wants serious relationship with similar, non-smoking, 55-65-year man who loves to dance, travel and have fun. Note/phone. Box 44, W Nyack, NY 10994.

Pretty, Green-Eyed Brunette—Who is down-to-earth, 28, slim, Jewish. Enjoys the outdoors, hiking, traveling, rock and roll. Seeks attractive male, 27-33, for fun times, possible future. Note/photo. NYM G113.

STRICTLY PERSONALS

I Desire—A man, 27-40, fun, nice, trim, successful, non-smoker. For attractive, tall, slim, romantic entrepreneurial woman. Prefer 914/203 area. Note/phone/photo please. NYM R949.

I'm Okay And You?—Attorney, 55, seeks fit, petite lady to 50. Photo. NYM K429.

Handsome Professional, 41—Widely traveled, European background, financially independent. Seeks an attractive, intelligent and loving woman, 28-35, for commitment/marriage and more. Recent photo. Note/phone. POB 724, Short Hills, NJ. 07078.

Mensch Seeks A Shayna Maidela—A lovely woman, 19-26, with old-fashioned values, who wants to be a wife to a man who is very, very successful and now unattached. I want to share my superb life style with a lovable woman who wants a family, vacation homes, travel, and who can enjoy security, commitment and adventure. Photo essential. I'm ready. Are you? NYM W937.

Music Lover Seeks Music Lover!—Warm Jewish man, 32, 5'7", enjoys jazz, classical music, movies and long walks. Female, 25-36, please. NYM G100.

New England Classic—Orange County lady, 37, attractive, athletic professional. Seeks 35-45, attractive male with warmth and humor. Bio/photo/phone. NYM T076.

Honest Gothamite—41, 5'10", 180. Likes exotic autos, risk-taking and dry wit. Seeks Christian lady, non-smoker, 30's, tall, beautiful (honest). NYM G127.

Hopelessly Romantic Corporate—President, 36, 5'10", Ivy MBA, over-achiever, affectionate, gallant, Indian origin, reportedly handsome, sincere and witty. Seeking a lovely, bright, attractive, white female to share it all with. NYM G117.

Pretty, Jewish—5'6", 115 lbs, 42, sensual, intelligent, dynamic, warm and athletic. Mother of 2 grown children, divorced, very independent. Would be so happy to meet a man with whom I can share the rest of my life. Please send photo/note/phone. NYM R933.

Seeking Persian Safari—Male, 30, new to NYC, accomplished, educated, tall, athletic, non-religious Moslem. Interested in classy, elite lady, intelligent, educated, with traditional values and views toward romantic marriage. Bio. NYM A049.

Sexy, Single Male—Seeks exciting partner, someone slightly different. I'm a very young 40, blond, thin, very attractive vegetarian and doctor. Love to find a slim, very pretty and sensuous counterpart. Take a chance. Let's have fun. NJ. Photo/phone. NYM W939.

Sincere Man, 34—Humorous, diverse interests, seeks wife. NYM T090.

No Finer Fish Available In Sea—Not interested in nibbling anymore - ready to bite. Self-made, very successful, 36-year-old Jewish businessman seeks love, marriage and children with young (25-30), sweet, sexy Jewish woman. I'm 5'7", slim, handsome, fit, have a quiet, friendly style, don't smoke or drink and I'd trade in a sack of mail for one special letter. Photo. NYM R954.

Handsome Ivy League Grad—Professionally successful, seeks pretty lady, late 20's, fun-loving, intelligent. Photo/phone. NYM R931.

Male—Looking for wealthy, attractive female. This request is unique but candid. I am an ex-wealthy man with great talent and sensitivity. Currently a successful businessman, 49 years old, 6 feet tall, 168 lbs, bright, well-educated, excellent athlete, outstanding runner and tennis player, caring, emotionally and physically sound, extremely good-looking. Note and phone number, please. You'll be pleasantly surprised. NYM G099.

Manhattan Man—Seeks woman (35-45) for "whatever is meant to be". Must be willing to exchange photos before meeting. NYM R912.

MD, Dynamic, Serious—Sensitive, exotic woman, looking for monogamous relationship with a serious, dedicated professional man, 38-50. NYM A048.

Hesitant?—Tall, handsome male, 29, seeks very attractive, thin, bright female, too proud or shy to answer ad before. Happy, sincere relationship. Dining, movies, travel, tennis. You are sick of playboys/games. NYM T088.

Hi-Energy—Very attractive, secure, single white female, 31, seeks single white male, 28-40, with an open heart and integrity, for a mutually supportive relationship. Photo/phone/note. NYM R947.

Plastic Surgeon—Shy, 36, seeks woman, 22-32, beautiful within and without. Photo/phone a must. NYM G093.

Presence, Trust, Value—Energy-driven, successful businessman, 33, 6'1", seeks no-nonsense, confident female who wants to be treated like a woman. Photo/note. NYM K438.

Former Book Publisher—And entrepreneur/CEO. Made a million, as well as down-and-out. Am educated, physically active, nutritionally conscious, psychologically aware, with attitudes and views beyond common representations. Am in early 50's, successful, centered. Seek a woman free to be, to share with and love...from our sunrise to sunset. Photo not necessary. Your eyes and expression will say it all. NJ/NY. NYM T071.

Warm, Pretty Journalist—Slender, early 40's, divorced, Jewish Manhattanite, caring, bright, unpretentious. Enjoys exploring the city, movies, good conversation. Seeks considerate, thoughtful professional man, early 40's-late 50's, non-smoker with integrity and a sense of humor. NYM R886.

Free-Spirited Female—Professional, bright, attractive, equally comfortable from the Waldorf to the woods, life is a gift mentality, 40's, fun. NYM W930.

From Pennsylvania—Very attractive, divorced, professional black woman, successful, sophisticated, charming, down-to-earth. Seeking a one-on-one relationship with a sweet, sincere, secure man 30's-40's. Race/location no object. Photo/bio/phone. NYM A054.

Slim, Attractive Beauty—Seeks honest, sincere professional male, 35-45, for all of life's possibilities. NYM G102.

Fit Man Desired—By pretty lady, 44, for affection and friendship. NYM R910.

The Time Is Right—Cute Jewish female, 30, 5'5", professional and successful, with a great sense of humor, seeks the same in a sincere, fun-loving Jewish male, 28-38, to share laughter and love while exploring the city. Photo/phone/note. NYM K436.

Search Committee Of One—Seeks attractive, mature, intelligent, warm, sensitive, emotionally available Jewish male, 45-58, professional - to share with lovely, petite, 40's, Westchester psychotherapist of similar qualities. For the pleasures and displeasures of life. Bio/photo. NYM T085.

Secure Man Wanted—I am classy, warm, loving and outdoorsy, athletic, slim and very pretty, extremely successful banker, 34. I seek a very intelligent, happy, normal, stable, athletic guy, not fancy, with a desire for commitment. Note/phone. NYM A053.

Non-Princess, 37—Cute, slim, sassy, witty, bright, warm, sincere. Seeks male, 35-45, for soul mate. Photo/note. NYM T086.

NYC Jewish Intellectual—Male, 26, 5'11", swimmer's bod, blue eyes, MBA, writer. Seeks sincere, attractive female with imagination, verve, sensuality. Note/phone/photo. NYM T075.

Good-Looking—Professional, warm, musical, adventurous, creative male, 39, seeks Ms. counterpart, to 34, to share life. Note/photo. POB 1206, Hoboken, NJ.

Blond, Petite Female—Long Islander, 27, seeks caring male to share laughs, love and adventure. NYM G126.

Grand Rounds: Fascinoma—Female genetic miracle, a knockout. Jewish, 32, 5'3", 102 lbs - scrub suit, green eyes, jaundiced hair, hypertrophied cerebella are components, cardiomegaly, 4 plus elan. Academic rank: PhD candidate, employed at hospital to approximate edges. Curriculum Vitae with photo for continuing medical education credit. NYM R829.

Pretty Blue-Eyed Professional—5'6", 43, full-figured, curvaceous, seeks well-educated, sophisticated male. NYM R974.

Pretty, Blue-Eyed Blond—Professional, 5'6", slim, 32, Jewish, seeks sincere man to share my love and life. Photo. NYM R939.

Heart Full Of Kisses!—Successful businessman, single Jewish male, 5'9", 33. Loves romantic sunsets, cuddling, golf, tennis, nature lover, traveling in the sense of exploring. Seeks single Jewish woman, 26-33, cute, down-to-earth, sense of humor, enjoys business, backrubs, animal lover and has interests. Enjoys city life, will live in suburbs. Photo/Forest Hills. NYM K431.

Help! NJ Only—Man, 28-40, cute, solid, tallish, with heart/soul, super-smart needed. Me: 33, looker, sweet, strong, smart, romantic. Summit area. NYM T080

Good-Natured, Attractive MD—31, with eclectic tastes. Desires secure, adventurous relationship with pretty, intelligent female. Photo. NYM R958.

Warmth, Wiit And Sparkle—Pretty blonde management consultant, 34, 5'7", seeks male kindred spirit to share a life of snorkling, snuggling, snow sports, sonnets, Vivaldi, passion, adventure. NYM R932.

Something Missing—Can be something extra. Successful physician, young, energetic, optimistic, handsome, fun, lower arm amputee, seeks an amputee lady who has risen above her handicap as he has his. Having travelled the same road, I can appreciate you as no one ever has been able to. We might have alot in common besides our missing parts. Don't let any physical problem stop you from answering. It's your smile I'm interested in. NYM R955.

Rare Vintage 1932—Charismatic, sophi
ticated professional lady, a giver and doe
Are you a professional, 55 plus, emotio
ally mature, one who is fulfilled in wo
and life? Want to experience friendsh
and contentment? NYM R962.

Sailing, Hiking, X-Country
Outdoorsman, 49, seeks enthusiast
woman to share nature's 4 seasons wit
NYM R948.

Savvy, Sassy—Long-haired lady edito
seeks devilishly charming, eminent
honorable man. I'm 25, 5'5", 126 lb
blondish, Jewish and utterly irresistibl
NYM R860.

Movie Star Looks—Broadway produce
42, no time for singles scenes, looking f
equally generous and financially indepe
dent woman who will appreciate the fin
things in life: travel, fine dining. Feel like
princess and I will be your prince. Prefer
mature woman over 65. Photo/phon
NYM T093.

Handsome, Sincere—29, 5'10", 16
Indian professional, Ivy grad seeks attrac
ive female. Photo. NYM G125.

Fun-Loving, Attractive—Jewish, singl
parent in Staten Island interested in mee
ing successful Jewish male counterpar
35-45, for possible future. NYM G121.

German Gentleman—Successful com
modity broker, 49, 6', looks younger, at
letic, good tennis player, looking for kir
dred spirit, attractive, athletic woman
25-35, for tender relationship or to start
family. Send note/phone, recent photo
must. NYM R968.

Sincere, Nice Guy—31, who doesr
smoke or drink, and enjoys movies, sport
jogging. Looking to meet female whom
can communicate with. NYM G123.

Single Male—Good-looking, slim, 5'10
young early 40's, sensitive and aware,
romantic with good sense of humor, seel
stable woman with similar qualitie
Photo/phone. NYM G115.

Are You A Solid—Protective ma
searching for a great-looking woma
who'll be there for you? Do you like roc
and country music? Can you fix and buil
just about anything? A unique, petite lad
48, wants to meet you!! NYM R925.

Slim, Professional Woman—Vegetaria
cook, 40's, loves skiing, travel, quiet time
dancing. In NYC two times/week. Lives i
Poconos. Seeks stable man. Note/phone
photo. NYM R965.

Spirited, Witty And Pretty—Jewish fe
male, 24, 5'8" with great legs, is seeking
mutually rebellious counterpart who i
Jewish, male, good-looking, smart, funn
and sincere, 24-30. Hopefully one of thes
ranks in your top five: X, The Cure, B.A.D
St. Mark's Pizza or Pee Wee's Playhouse
Note/photo/phone, please. NYM W897.

Tall, Slim Female, CT Exec, 22—Seek
partner to share life as we know it. Mus
be open-minded, mature male and read
to be happy. Photo/note. NYM T078.

Nice Guy—Cute, Jewish, successf
businessman. Great sense of humor, lo
ing, understanding, fun to be with. Seek
petite Jewish woman in 20's to share it al
Photo/note. NYM R975.

Nice Guy—Looking for beautiful, warm
caring woman. I'm 40, 5'8", with pleasan
features, warm smile and a good heart
Box 180230, Bklyn, NY 11218-0001.

oman Seeks Woman—Nice Jewish girl eks same (25-35), to share humor, oughts, friendship, life and love. Photo/ te. NYM R961.

ippie For Yuppies—Beautiful, well- ilt yuppie, mid-30's, seeks her hand- me, blondish, well-built, yuppie-preppie r possible merger. Photo helps. Religion important. NYM G101.

oung At Heart—And in looks, athletic, telligent, blond and hazel-eyed lady. eks fortyish gentleman. Phone/photo/ o. NYM A047.

parkling Jewish Female—Seeks sensi- *ve, caring, professional Jewish man* 5-50). Sense of humor a plus! Tri-state rea. Photo preferred. NYM R938.

arm, Caring, Easygoing—Chinese- merican male, 35, 5'6", who enjoys ovies, dining, sports, traveling, music d collectibles. Looking for a special lady share the nice times and be my best end. NYM R936.

andsome, Brilliant, Witty—Gentle, lov- g, giving, 35, tall, fit, international health cturer, author, ex-physicist, karate in- ructor, seeks truly pretty, vivacious lady, -35, tall, slim non-smoker, non-princess. hoto/phone/note please. NYM R964.

uccessful Attractive Male—32, 5'7", eks attractive female, 23-30, who enjoys orts, fine dining, traveling and the best ings life has to offer. Note and photo referred. NYM R930.

weet Academic/Health Professional— plus, 5'3", 114, beautiful, Jewish, high irited, fun-loving, serious minded, ath- *tic. Perfect if you want love, romance* d a partner in life. Photo. NYM G108.

Attractive Asian Female—Tall, fit, very cultured professional, avid reader, seeks marriage-minded, highly educated, monogamous scientist/professional, 36 plus. No drugs/smoking. Photo. NYM R959.

Successful, Sensitive Manhattan CPA—5'11", avid cyclist, photographer, tennis player. Enjoy traveling, going to museums, music. Desire a warm, intelligent, attractive woman between 25-35, for a lasting relationship. Photo appreciated. NYM R942.

Very Pretty, Svelte Oriental—late 20's, intelligent. Likes music, dance, art, travel, NYC life. Seeks handsome, successful, fit, honest, caring white male, interested in marriage. Note/photo. NYM R966.

Asian/Hispanic Female—Sought by NYC MD, 32. POB 683. NYC, 10008.

Summer's Almost Over—Time to get serious. Attorney, patient, likes kids, country life, hoping for a petite woman, 35-40, who'd like to slowly build something permanent. NJ, okay. No smoking. Any faith. NYM R918.

Successful Jewish Exec—44 years young, who, friends say, has everything going for him, seeks down-to-earth, petite, pretty lady for candlelit dinners, walks along the beach and - who knows? NYM G097.

Tall, Dark And Handsome—NJ company owner, 45. Looking to meet a bright, attractive woman, 30-40, who would like to sail, ski and share my life with me. NY/NJ area. Note/photo/phone. NYM G107.

Talented, Athletic Entrepreneur—32, 6', 185, pianist, businessman. Seeks intelligent, creative woman with compatible attributes to take a chance. Photo/note/phone please. NYM R967.

Unconventional Male Available—With traditional attributes: an open mind, a warm heart, an athletic body and a serene spirit. I am health-oriented, witty/silly/profound and have simple yet discriminating tastes. The woman I seek is wise in the ways of the outer world and adept at the *mental gymnastics required within.* We both value the trust and intimacy earned in a long-term relationship. I'm 6', 165 lbs, 31 years with dark hair and a quick smile. If you are from 25-40, lets exchange photo/bio/phone. NYM T092.

Sophisticated—Sensuous lady psychotherapist, late 30's, seeks compatible counterpart for friendship and... NYM G104.

Handsome, Successful Businessman—Mature, 30, athletic, Jewish, live in Stanford. Enjoy sailing, sports, the outdoors and need to stay active. Seeking a lady who is warm, attractive, classy, professional, outdoors-oriented and who wants fun and will take the chance for a quality friendship/relationship. Note/photo/phone, please. NYM G094.

Handsome, Successful Stockbroker—Mid 40's, seeks beautiful, slim lady, 30-37, to share the good life. Photo/phone/note please. NYM R929.

Summer Sailing · Spiffy Skipper—My sailboat is smaller than Dennis Connor's or Ted Turner's but it's faster and more fun. I'm: non-religious, male, non-smoker, 37, 6', seeking likeable lady for sailing and perhaps more. Experience welcome but not essential. Weekdays are possible, as well as weekends. So, schoolteachers, salespeople, idle rich, self-employed - you know who you are. Here's your chance. *For a first meeting, on dry land, please* write. NYM G111.

Unique, Sensitive Female—5'9", 34 years, attractive, slender, with that touch of class,is seeking someone very special who is tall (6' and over), well-built, attractive and ready for a real relationship. The man should be honest, sincere and willing to work at sharing and growing together. He should also be confident, caring, Christian and non-smoker. Send photo/phone/note. NYM E030.

Very Beautiful—Modern Orthodox Jewish widow, 48, who takes pride in her personal and professional accomplishments, desires successful, sophisticated man of similar background, 50-60, confident, caring, communicative. NYM T082.

Warm, Caring, Giving Man—Assertive, good listener, loves life, young at heart, greatest assets - seriousness and sincerity. Seeks female counterpart. Jewish, non-religious, 51, 5'11", 185 pounds. Note/phone/photo, please. POB 2096, New City, NY 10956.

Warm, Loving, Attractive Woman—Petite, early 30's, hoping to meet a kind, attractive, loving man with small children, a family in need of a wife and mother. Bio/photo. NYM G120.

ANNOUNCEMENT

***Female Psychotherapist**—40's,* married, would like to find new female friends to chat, lunch together, drive to a mall, shop, attend psych lectures. Must be supportive and emotionally available as I am. Phone. NYM W935.

You're A Writer—Moved from L.A. 6 years ago, work for a Dr. You thought I was a surgeon, it was 8/4/87 at NY Harley. Would love to talk more. NYM R969.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 598

BY MARY ANN MADDE

FRANKLIN DEANO ROOSEVELT—president, Drinking Artists' Guild.

SAUL BELOW—biblical submarine commander.

GEORGE M. CHAN—Broadway's singing detective. Composer of "I'm a Yangtze Doodle Dandy."

Rx REED—film critic, hypochondriac.

WALTER "RITZ" MONDALE—amiable proprietor of unknown hotel.

Above, Susan Aint James or, one of our aircraft is missing. Competitors are invited to select and supply a whimsical definition for one familiar name of fact or fiction from which a single letter has been dropped.

Results of Competition 595, in which you were asked for famous first words.

Report: Famous first words. Yes. And famous past words, as in: "Dada."—Marcel Duchamp. "Ouch!"—L. von Sacher-Masoch. "Un, deux, trois . . . etc. et al." —les Dionnes. "Elementary, my dear doctor."—S. Holmes. "I'm in charge here."—A. Haig. "Mammy."—Al Jolson. "Hello mudder."—Alan Sherman. "Aardvark."—Noah Webster. "You're fired."—L. Helmsley. "Veni."—Julius Caesar. And, as it must to all men, this came to us, "HA--Y B--TH-AY TO ME."—Vanna White. O! What a noble mind is here o'erthrown. And see that you do.

First Prizes of two-year subscriptions to "New York" to:

"You never told me you were pregnant." —Sebastian Venable
Ben Morgan, Norman, Okla.
also prize to: Henna A. Zacks, Brooklyn

"Don't forget to breathe."—Jane Fonda
Deborah Gaffin, Chappaqua, N.Y.

"Out? Are you nuts?"—John McEnroe
Richard P. Monley, Birmingham, Mich.

Runner-up Prizes of one-year subscriptions to "New York" to:

"I am, therefore I think."—René Descartes
A. L. Colby, N.Y.C.
also prize to: Roger D. Kellerman, Albany, N.Y.
sp. mention: Dorothy Conte, N. Miami, Fla.
Robert J. Tymann, Voorheesville, N.Y.

"Waaaaaaaaaaaa! I mean, 'What is waaaaaaaaaaaa'?"—Alex Trebek
Kenneth Spears, Raleigh, N.C.

"I have just been born. What you are seeing is *live*—this is *not* on tape—it is happening *right now*."—Geraldo Rivera
Don Zimmer, Hixson, Tenn.

And Honorable Mention to:

"Let's start at the very beginning, a very good place to start." —Oscar Hammerstein II
Marilyn Crystal, Scarsdale, N.Y.

"No more Mr. Nice Guy."—Robert Novak
Justin Elvine, Scottsdale, Ariz.

"The buck starts here."—Bambi
Annie Wauters, Washington, D.C.

"I'd like to begin with the feuilleté de ciboulette et Brie."—Gael Greene
Norton Bramesco, N.Y.C.

"Holy cow!"—Mohandas Gandhi
June Taubman, N.Y.C.
sp. ment.: Jeanne Beaulieu, Wellesley, Mass.

"Menace, anyone?"—Count Dracula
Bill Beck, East Orange, N.J.
sp. ment.: Anna Lambiase, Brooklyn

"How'm I gonna do?"—Ed Koch
David Klein, Hyattsville, Md.

"Cut!"—D. W. Griffith
Barbara Poque, Jersey City, N.J.; Lawrence Naftulin, Stroudsburg, Pa.

"Can we, er, drop the pence?"—Gary Hart
Bernadine Machock, Willoughby Hills, Ohio
sp. ment.: Jason Dykstra, Solon, Ohio

"I'm out."—Abner Doubleday
Toni Daraio, Coram, N.Y.

"Call me Herman."—Herman Melville
Henry Burke, Scranton, Pa.

"Where's the rest of me?"—Mickey Roone
Mark Wolfson, Spring Valley, N.

"It's a jungle out there."—Adam
Tom Robinson, N.Y.

"And so to crib."—Samuel Pepys
Darius Jedburgh, Tuckahoe, N.

"Well, it is certainly a real pleasure to hav arrived in this great state of Idaho . . . what . . . oh . . . Illinois."—Ronald Reagan
Ghislaine Bauenfreund, N.Y.
sp. ment.: A. J. Friedma New Orleans, L

"I've been disconnected."—Alexande Graham Bell
Jim Smith, Delmar, N.
sp. ment.: Barry Bellinge Washington, D.

"And now for something completely dif ferent."—John Cleese
Eric Stone, Great Neck, N.

"Hey, I'm outta there."—Dennis Miller
Wayne M. Ozz Staten Island, N.

"Once is not enough."—Jimmy Carter
Dolly Hecht, N.Y.
sp. ment.: Running Bear Cont Summit, N.

"*This* is what I call 'living.'" —Noah Webster
M. E. Colby, N.Y.

"Is this Chicago?"—Rosa Moline
Tom Morrow, N.Y.

"Daddy, why is the sky blue?"—Carl Saga
Francesca Allegra, Bayonne, N.

"Change the birthdate, dahling." —Zsa Zsa Gabor
Sharon Groewa, Solon, Ohi

"Dr. Livingstone, I presume."—H. M Stanley (for James G. Bennett)
Marde Burke, Milwaukee, Wis

"Plus ça change, plus c'est la même shoes.' —Imelda Marcos
B. Komishane, Elizabeth, N.

"I think I'm going to like it here." —George Abbott
Chip Chapin, N.Y.C

"There's a thumbsucker born ever minute."—P. T. Barnum
Marc Doyle, Burke, Va

"Why was I born. . ."—Helen Morgan
Jay McDonnell, N.Y.C.

"Parturition is such sweet sorrow."—Juliet
Barbara Ringer, Washington, D.C.

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—Gael Greene, NY Magazine

"This reminds me of a story. . . ."—Aesop
Allen Brookins-Brown, Minneapolis, Minn.

"But I wanna tell ya, ladies and gentlemen, it's great to be here."—Bob Hope
Charlotte Engelhardt, Orange, N.J.

"I'm Don Pardo."—Don Pardo
Herb Hammer, N.Y.C.

"Natal. Nascent,
Complacent,
Obeisant
And yet. . .
An adjacent
Bouquet sent
A stray scent. . ."
I'm wet.—Stephen Sondheim
Ronald Melrose, N.Y.C.

"Baby, it's cold outside."—Frank Loesser
John Blumenthal, Rye, N.Y.

"Check the bracelet—that's a z."—Liza Minnelli
Barbara Harris, N.Y.C.
sp. ment.: M. Schan, N.Y.C.

"Is it that you were not using contraceptives?"—Dr. Ruth Westheimer
Kathy West, N.Y.C.

"Père!"—Alexandre Dumas fils
Tina Lemberger, Long Beach, N.Y.

"Oops."—Gerald Ford
John F. Janousek, Nutley, N.J.

"Boo!"—Stephen King
Mary Jane Nottage, Cleveland Hts., Ohio

"Opa!"—Zorba
Joyce Vantis, Garden City, N.Y.

"Ta-da!"—Doug Henning
Sal Rosa, N.Y.C.

"Courage."—Dan Rather
Mathilde Gaffin, Chappaqua, N.Y.

"Why am I wearing gloves?"—Mickey Mouse
Edwin P. Rapport, Shaker Hts., Ohio

"And not a moment too soon."
—Competition Editor
C. O'Daly, Garrison, N.Y.; Stephanie Walters, Moreland Hills, Ohio; Robert Zacks, Brooklyn; Tina Palmarini, N.Y.C.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 598, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by September 4. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the October 19 issue. Out-of-town postmarks are given three days' grace. ▬

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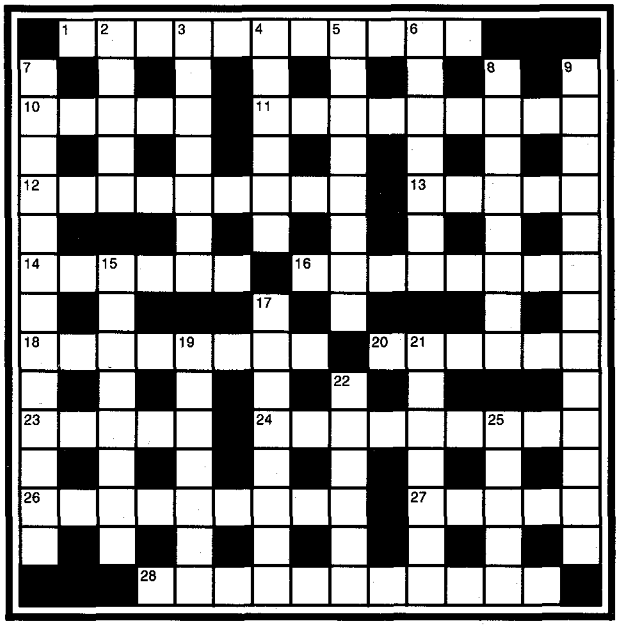
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Point finger, perhaps, at clues I recycled. (11)
10 Move by river—one in particular. (5)
11 Superior worker's advantage. (5, 4)
12 If the publisher is, then the manuscript may be. (9)
13 Union leader about to take action on finding rust in the plant. (5)
14 I am so unhappy Academy rejected the line drawing. (6)
16 Leaves for a meal at the golf club. (5, 3)
18 An annual presentation, possibly. (4, 4)
20 Atoms uncle and I process. (6)
23 Never miss? That comes of taking route diversion. (5)
24 Bill brought in glass container and a purple blossom. (9)
26 Doctor a marrying man? (9)
27 Vatican City to ring American state shortly, it's said. (5)
28 Maybe ploughing in his profits from the stock? (11)



DOWN

2 Arm Eastern leader with witty riposte. (5)
3 This girl eats her stew. (7)
4 Routine matter of instruction. (6)
5 Rapid deployment of outlay necessarv for this stone worker. (8
6 Harrow tutor lost? He's gone from here! (7)
7 It's fixed to sink sewer in Britain above road, by new regulation. (8-5)
8 Chum suppressing a tear—it's all to do with mum and dad. (8)
9 I drag my feet around the island, a nervous complaint also making me speak this way. (13)
15 Players temporarily out of action go here, leaving by coach. (3-5)
17 Contriving as by magic to hoodwink one of the adjudicators? (8)
19 For starters, butchers often recommend tasty succulent cow heels, made into soup. (7)
21 One French composer. Puzzle it out. (7)
22 Unfortunate outcome of that pressing engagement? (6)
25 Hospital in foreign resort—a sheltered spot. (5)

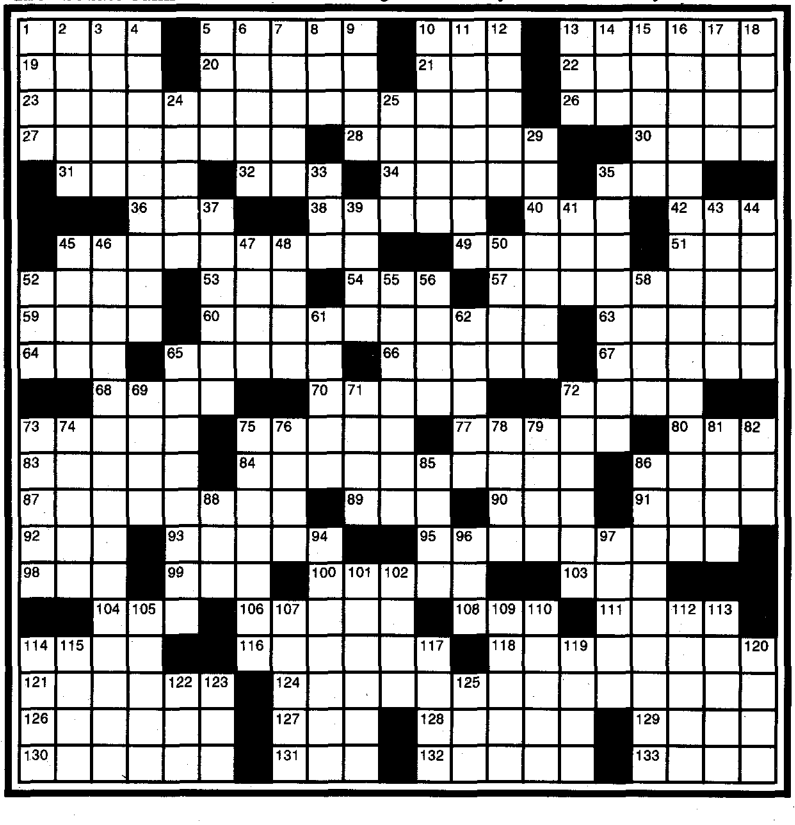
'BEACHCOMBING': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Dusting powder
5 Greeting to Dolly
10 Dedicatory poem
13 Goof
19 Butter look-alike
20 Perfect model
21 Kettle's accuser
22 —— outs
23 John Montagu
26 Group of four
27 Less taut
28 On a bench
30 Saud, et al.
31 Buried explosive
32 Alkaline solution
34 Dress for Calpurnia
35 Roman hearth god
36 Boniface's place
38 Do tailoring
40 Possibly will
42 "Raiders" quest, 1981
45 Prophetess of myth
49 Cabbage salads
51 Recite
52 Chinatown street
53 "Winterset" hero
54 Brit. medal
57 Legendary island
59 German cries of woe
60 Composer Scarlatti
63 Scandinavian
64 Losing tic-tac-toe line
65 Cubic meter
66 Requirements
67 Dismal: poetic
68 Deseret, today
70 Of ocean phases
72 Scale syllables
73 Man with a hod
75 Cum ——
77 Circus figure
80 Family nickname
83 Chan portrayer
84 "And" symbols
86 Ready money
87 Impugn
89 Enzyme suffix
90 Here: Fr.
91 Partner of 14-Down
92 Bitter or dead
93 Lyons river
95 Pelléas's love
98 Sweeter than brut
99 Netman Rosewall
100 Robin of balladry
103 Devoted attention: abbr.
104 Deposit an egg
106 "The Lady ——"
108 Rathskeller order
111 "Recessional" word
114 Cow conversation
116 Actor Joseph
118 Convoyed
121 Lady Mountbatten
124 "Footprints in ——": Longfellow
126 Summer shoe
127 Activities rm.
128 Senate runners
129 Ancient flask
130 Indicate compliance
131 Tolkien creature
132 Ten-percenter
133 Octagonal sign

DOWN

1 After open or pigeon
2 Warning sound
3 Vive ——
4 Settlers
5 Stereo equipment
6 Ford flop
7 LSD guru Timothy
8 Swedish district
9 Auto pioneer
10 Narcotic
11 "St. Elsewhere" characters
12 Lucy's friend
13 Took the hook
14 Individual
15 Port of old Rome
16 "Broadway Album" Grammy winner
17 —— even keel
18 Bookie's quote
24 Has a premiere
25 Direction for Greeley
29 Senator's family
33 Otologist's study
35 Spartan statesman
37 "Broadway Joe"
39 Striplings
41 Leather punch
43 Mrs. Gorbachev
44 Bandsman Kay
45 Chanel
46 Robards film, 1965
47 Egypt's lifeline
48 Person of action
50 Bacon residue
52 Artist Ernst
55 Smoothing devices
56 Draftee's classification
58 Standard
61 Prearranged win
62 River formation
65 Ohio city
69 Up —— good
71 Brainstorm
72 Fight back
73 Vogues
74 Coeur d'——
75 Concise
76 Last word of the Bible
78 Blue dye
79 Start of the 17th C.
81 Wight, e.g.
82 Short of
85 Arena prelim
86 Classical instrumentals
88 Scottish refusal
94 Like pottery
96 Lib issue
97 —— a sudden
101 Find clues
102 Drinks that sound helpful
105 In reserve
107 Half a University name
109 Protruding shelf
110 Ruhr city
112 High walker's prop
113 Rhythm rate
114 Big butte
115 Sultanas' chambers
117 Wine valley
119 Part of h.c.l.
120 Profound
122 A Bobbsey twin
123 Mt.'s height
125 Equine has-been



Solutions to last week's puzzles appear on page 93.

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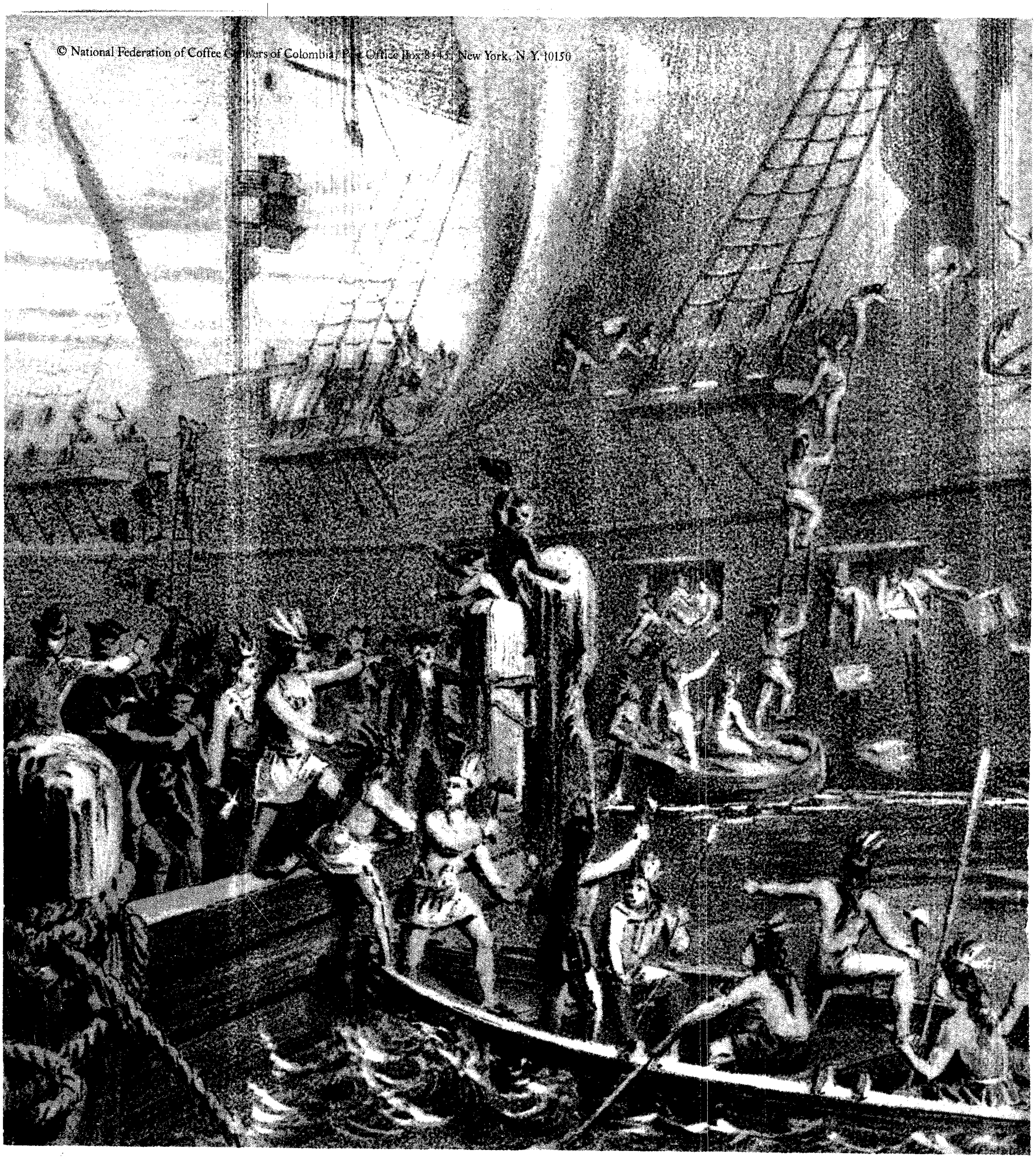

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